

MARCH

APOLLO

1946

the Magazine of the Arts for
Connoisseurs and Collectors

LONDON



Lady with a Parrot

(London National Gallery Title: LADY IN A CRIMSON JACKET)

by MIERIS

From the new edition of "Dutch Painting" by R. H. Wilenski (Faber)

70 CENTS

TWO SHILLINGS AND SIXPENCE

APOLLO

S. W. WOLSEY

(PROPRIETORS: S. W. WOLSEY, LTD.)

GENUINE EARLY PERIOD FURNITURE AND DECORATION



Seventeenth Century

OAK PANELLED AND CARVED CLOTHES PRESS

4 ft. wide, 5 ft. 6 ins. high, 2 ft. deep

71-72, BUCKINGHAM GATE, LONDON, S.W.1

Telephone: WHItchall 8094

CURRENT SHOWS AND COMMENTS BY PERSPEX

TWO AND TWO MAKE FOUR

“AND after the earthquake a fire, but the Lord was not in the fire, and after the fire, a still, small voice.” Room Forty-one at the Victoria and Albert Museum is no longer torn by the rock-breaking winds, earthquakes and conflagrations of Picasso and Matisse, and although the last echoes of thunder still mutter in the correspondence columns of the high-brow weeklies, the actual storm-centre has moved northwards to Glasgow and Manchester. In the ensuing quietude Room Forty-one thrills to the still, small voice of John Constable. If there are no longer the seething crowds, but only a pleasant sprinkling of regular visitors, at least one can be fairly sure that those who now go to South Kensington love art and not merely a sensation.

In truth, those who love art cannot afford to miss this exhibition. It is beautifully displayed, the Museum's wonderful collection of Constable's sketches having been perfectly reframed and hung in chronological order, so that each picture and each period isolates itself, and eye and mind alike are given every help in appreciating the stature of this English master. As so many of the exhibits are sketches—even the two large subjects, “The Hay Wain” and “The Leaping Horse” which (with the magnificent “Salisbury Cathedral”) dominate the far end of the room, are studies for pictures and not the final result—we are enabled to see the artist's mind at work.

That mind is pre-occupied with truth to nature and the beauty of nature, especially the fleeting beauty given by chance effects of light and weather. Constable's art is the ultimate distillation of that truth and beauty which his lightning-swift vision caught from those transient effects. It is not without significance that one of the comparatively early sketches, dated 1812, is of a rainbow, whilst nearly a quarter of a century afterwards, just before he died, he made the lovely “Stonehenge” study with its rainbow. The rainbow appears again and again in Constable's work: that eternal symbol of the transient beauty of light and air and water. Symbol more deeply significant, perhaps, of the everlasting order of the seasons.

“I will set My bow in the clouds, and it shall be for a token of a covenant between Me and the earth.” From the time of that legend shining out of the pre-history of the Bronze Age, until our own Wordsworth with his:

“My heart leaps up when I behold
A rainbow in the sky,”

the sign remains potent to the poetic sensibility, stirring the subconscious with awe yet with a strange reassurance.

All this pure poetry is the more important to us in any consideration of the fundamentals of art when we are being reminded by the apologists for the more violent abortions of contemporary art that Constable was a rebel, that he shocked his own generation and was to some extent rejected by it, that he carried European art forward by courageously following his own vision and using his own technique to express it. Ergo—so runs the argument—rebels are justified. Actually one need not proceed far in the study of logic, or even of common-sense, to detect the fallacy. Constable was a rebel: Constable was a great pioneer artist:

therefore rebels are great pioneer artists. That is the syllogism, but we do not accept its conclusion. Even when we make the apologists a present of Giotto, the later Botticelli, El Greco, William Blake, Courbet, Turner, Manet, Monet, Van Gogh, Gauguin, and a dozen more, we still do not accept the erroneous conclusion that all rebellion in art is justified of its children.

Every one of these men was a careful craftsman seeking to communicate the truth of nature in their highly individual ways; or, in the case of Botticelli, El Greco, and Blake, to convey some spiritual doctrine which they believed to be the truth behind nature and to convey it with symbols which would speak unhesitatingly to their fellow men. Not one of them would have laid claim to this right of complete anarchy which has become a modern fashion in aesthetics. Not one of them would have asserted that his own subconscious was the subject for art. Happy souls! they most of them lived before that particular product of morbid pathology had emerged from the consulting rooms of Dr. Sigmund Freud or the case-books of his enthusiastic

disciples on its unchallenged career through the all-too-receptive minds of the modern generation. Their subject was nature; their business was communication; their method was conscientious craftsmanship.

To-day it is assumed to be an artist's indisputable right to choose his subject from the utterly irresponsible regions of his own mind; to be absolutely indifferent as to whether anybody else understands his symbols; and to have no need even to use the recognized or recognizable methods of craftsmanship to express whatever it is he is expressing. The higher, the fewer. The artist has finally retired to his ivory tower, and has now demolished the stairway. The fewer able to penetrate his seclusion and understand what he is doing, the more sublime



“THE MILL POND, EVENING”

By JOHN NASH

Leicester Galleries, Winter Exhibition

PERSPEX's choice for the Picture of the Month

the art is assumed to be. Or, significant difference, perhaps the word should be “profound.”

One has only to read some of the things Constable had to say of his ideals and practice to realize how little he belongs to this *galère*.

“The landscape painter must walk in the fields with an humble mind. No arrogant man was ever permitted to see nature in all her beauty.”

In that humility he went to nature for her symbols, striving only to put down on paper or canvas the

“Light—dew—breezes—bloom—and freshness; not one of which has yet been perfected on the canvas of any painter in the world.”

Aims, subjects, methods, and that brilliant craftsmanship which was never slipshod: all these belonged to the unbroken tradition of European art, an art which Constable carried one step further in his deliberate search for means of communicating the absolute truth of nature.

All this is a world apart from anarchy. One meets it again in the work of his legitimate heir in English landscape painting, Wilson Steer. This year's New English Art Club Exhibition at the Royal Academy is largely homage to Wilson Steer, whose work occupies the whole of one room, and whose spirit so largely

dominates the whole Exhibition. Most of the Steer pictures are loaned from the collection of Sir Augustus Daniels, and many of them are breath-takingly beautiful. Those delicate seashore subjects where the purple waters recall Homer's phrase "the wine-dark sea"; the golden landscapes with the cascading trees flecked with sunlight; one or two portraits as solid and scholarly as though he had given his whole life to portraiture, especially the lovely "Aminta" in shot silk of red and green against a dull red background, with shadowed eyes beneath her hat; everything is true to nature yet enriched by the vision of the artist catching it at its moment of supreme beauty and presenting it with the surpassing skill of a craftsman who has complete mastery over his material.

In degree (sometimes, alas, a degree which falls far short of that of Steer) the whole Exhibition of the New English is devoted to art conceived in these terms, variations of the expressionist formulae of the effect of light on objects which Constable did so much to create and Steer explored so finely. There were, for example, two landscapes by Ethelbert White, entirely individual and characteristic visions by that artist, yet having their roots in this expressionist tradition. The tree forms, silver-green against the dark-green background of the wood, the sweeping rust-coloured hollow of his "Woodland" carried the particular thing which this artist has always seen one step further.

"No two days are alike, nor even two hours; neither were there ever two leaves of a tree alike since the creation of the world; and the genuine productions of art, like those of nature, are all distinct from each other."

It is Constable speaking again, and this Exhibition of the New English might have been planned to demonstrate the dictum. If there is little which is startling there is much which is quietly beautiful: Frank Ormrod's "Farm Garden"; some flower pieces by Clare Atwood; Lord Methuen's "Study of a Recumbent Draped Figure" (almost startling this, for one does not expect such a subject from Lord Methuen); Ethel Gabain's tender black and silver study "Bryony."

But all this may be shirking the issue, that issue which inevitably arises when the artist has a vision or an intellectual interest which leads him to choose his subjects and his symbols outside immediate visual impression. There is, for example, on exhibition at Tooth's Gallery, among other works, a picture by Paul Nash called "The Solstice of the Sunflower." I confess that I don't in the least know what it is all about, but I liked it nevertheless, as I liked a landscape in the same exhibition, also by Paul Nash. Analysing that enjoyment, I found it was largely based upon the abstract design and colour, both of which speak directly to one, and both of which speak the language of beauty. No doubt if one continued an intellectual analysis of the picture the mystical-literary meaning would become clear, but the important immediate sense impression justifies it as art. Those swirling interrelated forms of sun and sunflower, the prevailing sun colour: these things are stimulating and charming. Strange and original as this picture is, it does not give one a feeling of anarchy, does not seem to present something which only happens or happened in the mind of Paul Nash. Rather it conveys a feeling that here is some universal rhythm which he has been able to grasp and to reveal to us through the medium of his art. It is all the difference between a mathematician who carries the science of mathematics one step further, and a young person so anxious to be original that he decides that two and two make three. This may be "amusing," "interesting," "stimulating," or any of the other terms which pass current for contemporary art comment; but it doesn't happen to be true, as even an artist will discover if he wants two twopenny bus tickets. Nor will Shakespeare's "Nothing is but thinking makes it so," nor volumes of Berkeley convince the bus conductor. Fourpence is the only valid argument.

The contention is between the laws and rhythms of nature on the one hand, and the vagaries of the human mind on the other. When that mind disciplines itself to presenting nature or—if it can understand them—the forces behind nature, it is right. When it concerns itself with the irresponsible and illogical, the lawless, the inconsequentiality of the mind, it obviously depends upon the value of the mind in question, and upon the things with which that mind is concerned. It can also, when this risk has been taken, depend for its appeal upon the technical capacity of the artist. The draughtsmanship, for instance, of Salvador Dali is of interest in itself, even when his subject matter is such inconsequential and faintly comic dream stuff as a lobster on a man's bald head or a sofa in a desert. The subjects, however, are balderdash as well as being bald; and although they

may be of some interest to the investigator in the yet infantile science of psycho-analysis, they tell the rest of us no more of nature than any other representational still-life by a competent draughtsman.

The same truth applies to the abstract art of Paul Klee. This depicts literally nothing on earth but only something which exists in the mind of the artist. Its value depends almost entirely upon his power over his various media.

There is an argument, however, for departing from some degree of representation. It is that by thus isolating the purely *art* quality of a picture from any external idea about natural appearance the artist has best fulfilled his function of communicating his awareness. Also he has guarded against the tendency of our minds to run away from pure beauty in search of sentimental association. The artist does not want us to stand before his picture and exclaim rapturously that the cottage is the very one where Mrs. Somebody lived, or that the valley must be that place where we had smoked salmon sandwiches, or that his sitter is that Miss Whatsaname of the Wiltshire Whatsanames who married Colonel Blimp. He is concerned with the spatial volumes of the cottage, the reflections of sunlight on its walls, the rhythm of the interwoven lines of hill and valley, the inter-related forms and lines and colours which are present even in the Wiltshire Whatsanames along with the least of God's creatures. We cannot blame the artist if he thus insists on removing his work from the gossip column to some more serious consideration. That insistence lies behind much that is modern in art.

I would hold that a good artist need not practise such evasion. The sheer painter's quality of his work will carry us beyond its literal surface and chance sentimental associations. His picture may have roots in topography or subject, but it will lift us at once above these. Personally, I believe that the good painter will, at the same time, not so strongly insist upon his painter's quality that we are arrested by it. For that also spells confusion: this time of the means of art with its end. We want to be led outward to reality not inward to the artist's studio.

I find this tendency to insist too markedly upon a personal method of work one other of the troubles with contemporary art. There is the interesting case of Jack Yeats, who is having an Exhibition at Wildenstein's Gallery, and whose latest phase can be seen in juxtaposition with other artists at the Leicester Gallery Winter Exhibition. Yeats, who once delighted us with sensitive studies of types and scenes of Eire presented through the medium of a very sensitive line, has taken to a crude (or should one say, "bold"?) impasto of vivid colour applied largely with a palette knife. On his comparatively small canvases the result is startling; but one becomes more concerned with the artist's means than with his art or its purpose. A dangerous tendency.

Compare it with examples of Steer's work again, some of which are to be seen at the Leicester. There is a "Yachts at Cowes" which shows Steer at his most typical. Examined closely it is a brilliant painting to which any student would be wise to go for study of its methods. But one's immediate reaction is simply joy in the absolute beauty of colour and suggested form. One does not at first say: "How clever is this Mr. Steer!"; but "How beautiful the movement, the light, the water, the whatever it is that makes this picture!"

With many of the pictures in this Exhibition, executed in vastly different manners, by men and women with highly individualised methods of expression, this test can be applied. There is, for example, a new painting by John Nash—the first, I believe, since his return to this business of pure art after the war. "The Mill Pond, Evening," wins one at a glance by the satisfying arrangement of its simplified forms and colour. There is no attempt to be clever nor to insist on John Nash, only "the mirror held to nature" with that degree of subtle artistry which gives us insight. The artist, for all his strong individuality, has not stood in the way. Another fine landscape, "Llanthony Abbey," by Raymond Coxon, gives a thrill for this same reason of its innate poetry and impressive beauty.

In this business of art there is something to be said for recalling that story of Diogenes and the Emperor who, visiting him in his tub, asked whether there was anything he might do for the philosopher. "Yes, get out of the sunlight," said the sage. One is so often tempted to ask artists to do precisely that.

Two other exhibitions at the Royal Academy are of outstanding importance. One is the triumphant expression of modern British craftsmanship organised by the Arts and Crafts Exhibition Society; the other is of Greek art. PERSPEX deals with the latter on page 62, and will refer to the former in our next issue.

THE EXHIBITION OF RARE BOOKS FROM THE LIBRARY AT TANZENBERG

BY J. F. HAYWARD

IN the much-bombed capital of Carinthia, Klagenfurt, an exhibition of books took place recently which can claim exceptional interest on three separate grounds: firstly, as being an initial effort to revive interest in cultural values in Austria; secondly, on account of the remarkable circumstances which have brought the books to Klagenfurt; and thirdly, on account of the intrinsic interest and value of the books concerned. The approximately two hundred books exhibited, comprising *incunabula*, rare books and fine bindings covering the period from 1469 to 1936, were actually sorted from the great library of nearly half a million books collected by the Nazis in the various countries they occupied and sent to Tanzenberg in Carinthia. Of this vast quantity of books, probably three-quarters represent Nazi booty of war; that is to say, they were looted under various pretexts of justification. The remainder were legitimately purchased from Party funds. When the first British troops entered Carinthia, passed through Klagenfurt and advanced northwards to meet the Russians, they entered the building of the monastery of Tanzenberg and found the vast library of the Hohe Schule of the Nazi Party stacked high in thousands of cases in the XVth century arcaded galleries of the monastery, and further lying in disorder in piles in the courtyard. A German Luftwaffe unit which had occupied the monastery had actually used some of the books as fuel for their cooking stoves, and what was then lost will never be known. Of the staff of librarians appointed by the Party to organise the library only one remained, the rest fled in fear, not of the British troops, but of the Partisans under Tito who arrived in Klagenfurt at about the same time as the British. In the weeks following the arrival of the British troops, valuable books from the Tanzenberg library were found lying in the streets, where they had been dropped in the course of the last frantic evacuation of books belonging to the Hohe Schule from depots nearer to the Yugoslav border.

It was a peculiar characteristic of the Nazi Party organisation in Germany that the various prominent members of the régime tended to found independent research institutions which they themselves sponsored and financed. Thus the study of pre-historical development was peculiarly the subject of Heinrich Himmler's interest, while Rosenberg, the Commissar for the occupied territories in the East, was responsible for the Hohe Schule and its library. This Hohe Schule was in effect to be a new and exclusively Party-organised and controlled University.

The remote monastery at Tanzenberg was not actually intended to be the permanent home of this library but only its temporary shelter until more grandiose buildings, doubtless in the monotonous Party style, were erected on the Chiemsee in Bavaria. The method of collecting books for the library was original. Rosenberg instituted a staff of experts whose functions it was to sort out and remove from the occupied countries articles of value. This body went by the name of the Einsatzstab Reichsleiter Rosenberg (from the official title of its founder). In theory it may have also had certain responsibilities to protect works of art endangered by the course of fighting, but in practice there is no doubt that it was an official German looting agency. As has now been generally established, the Germans did, with few exceptions, not loot publicly owned property in the West; but in the East, since they classed the Russian peoples as animals, they were far less scrupulous in their methods and robbed without hesitation. The system, then, was that the various units of the Einsatzstab Rosenberg plundered all available sources in the territories occupied by Germany, the books obtained there were sent to sorting centres in Germany and from there those considered suitable were either sent direct to the Zentral-Bibliothek of the Hohe Schule at Tanzenberg, or to the separate research institutes of the Hohe Schule which had independent libraries, or to other libraries in Germany. The progress of the war, however, did not coincide with Party expectations and books were sent back to Germany in quantities far larger than could be handled by the sorting centres. For this reason whole libraries were sent direct to Tanzenberg from the front, often without an effort being made to ascertain that their contents were really appropriate. This



Fig. I. FRENCH. An early example of a school prize, awarded for Latin oration at the Jesuit College of Compiègne. It bears the coat of arms of the city of Compiègne. Circa 1675

fact explains the somewhat astonishing experience of the British officers who began to sort out the library and discovered quantities of Penguin sixpenny novels and a wide range of polite fiction dating from the last two decades of the XIXth century, formerly the property of the British Church at Riga. Apart, however, from these novels, the library of the Hohe Schule was capable of absorbing practically everything sent to it, since its terms of reference were of the widest nature, though it had a certain bias in favour of subjects of directly Party interest, such as the racial theory, the Jewish problem, the Church, etc.

During the war years the librarians themselves struggled to keep level with the influx of books which took place, but they did no more than work on the fringe of the mass of literature which was received. When interrogated they had a very incomplete knowledge of the nature and origin of a large number of the cases of books at Tanzenberg, many of which had come direct from the front and had lain unopened at Tanzenberg for two years. The work of opening the cases, examining the books and establishing their provenance and ownership was therefore an adventure which has produced as a result the remarkable collection which was exhibited in Klagenfurt.

At the same time it threw an interesting light on the method of acquisition of the Einsatzstab. Russian property was richly represented; the complete libraries of the now-destroyed Tsarist palaces near Leningrad, at Tsarskoe Seloe, Gatschina and Pavlovsk were discovered, together with books from the university

APOLLO



Fig. II.
Left :
Saxon.
Calf, dated
1598,
decorated
with roll
and panel
tools, and
painted in
enamel
colours



Fig. III.
Right :
German.
Parchment,
1605.
The stamped
portrait is
that of
Joachim
Friedrich,
Electoral
Prince of
Brandenburg



Fig. IV.
Left :
German.
Calf, 1637,
decorated
with
heraldic
birds and
roll tools in
a style
derived
from Venice



Fig. V.
Right :
Italian,
circa 1650.
Brown
morocco
with very
fine tooling.
Coat of arms
that of a
Cardinal
Archbishop
of the
Borghese
family

RARE BOOKS FROM THE LIBRARY AT TANZENBERG



Fig. VI.
Left :
French.
Red
morocco,
decorated
in the
pointillé
style.
From the
library of
Michel Le
Tellier,
circa 1680



Fig. VII.
Right :
Venetian.
Red
morocco,
decorated
with rococo
scroll and
trellis work,
circa 1750



Fig. VIII.
Left :
German.
1768 Edition
of Bible
translated by
Martin
Luther; the
decoration
recalls
XVIIIth
century
Grolier
designs



Fig. IX.
Right :
Viennese.
One of a
series of
uniform
Prayer
Books made
for the Court
of the
Empress
Maria
Theresia,
circa 1760

libraries of Nowgorod, Kiev and Woronesch and books from former Jesuit colleges in the Ukraine. These, with a few exceptions, were not exhibited, as they had been packed ready for return to their owners. Of French origin were the whole library of Baron James de Rothschild from the Chateau de Ferrières in Normandy, the library of Baron van Zuylen, also a branch of the Rothschild family, and of Baron Eduard de Rothschild, both removed from Paris. The latter libraries were, along with a large number of lesser-known collections, confiscated because their owners were of Jewish origin. The personal libraries of those members of the pre-Pétain Government who were of Jewish origin are also now to be found in Tanzenberg. But the most interesting looted library at Tanzenberg, which has been drawn on largely for the exhibition, is that of the Berlin banker, Fürstenberg, a bibliophile of European fame who was also of Jewish origin.

It can fairly be claimed that this exhibition has been one of the most difficult to organise, since it was a matter of chance as to what would be discovered in the course of sorting; moreover, when discovered, a great deal of additional work in the way of identification, especially of the early books, has been necessary. Whereas the organisers of the normal exhibition can start with a chosen series of already fully catalogued and identified works, in this case it was necessary to go back to a much earlier stage and do a great deal of sorting and classifying.

Turning from the library to the books which were chosen for exhibition, it is not possible to do more than select a few of the most important bindings for detailed discussion. Nevertheless, a few paragraphs must first be devoted to the fifty *incunabula* which are on exhibition. Of these, the earliest is a copy of the *Ethics* of Aristoteles, printed in Strassburg in 1469 by Johann Mentelin. But the most notable feature of the *incunabula* section is the indication of the important part played by the printers of Italy in the last quarter of the XVth century. Thus, of the fifty early printed books shown, no less than eighteen originate from that country, twelve coming from the printing presses of Venice, two each from Milan and Florence, and one each from Brescia and Mantua. Amongst the Venetian books are three from the famous Aldine Press, the *Omnia Opera* of Angelus Politianus, printed in 1498, a rare and beautiful first edition containing the first Hebrew type used by this press, and two semi-*incunabula*, the first edition of Herodotus of 1502, regarded by Brunet as the most beautiful Aldine text in Greek type, and, in a typical original Aldine blind tooled binding, Jamblichus *De Mysteriis Aegyptiorum, Chaldaeorum, Assyriorum*, bound with Bessarion *In Calumniatorem Platonis*. Early French printing is not well represented and there is actually only one semi-*incunabulum* of French origin, the Sermons of Pomerius, which were issued from the press of the German master printer Johannes Kley in Lyon in 1509.

If we include the two Basel presses of Michael Wenssler and Michael Furter as German, we can class all the remaining *incunabula* as of German origin. Of these, the finest is the *De Antiquitate Judaica* of Josephus, the first work issued from the Augsburg press of Johann Schüssler in 1476, and the first dated edition of Josephus in the Latin translation of Epiphanius Scholasticus.

Another Augsburg production is actually the most valuable *incunabulum* in the collection, the *Etymologia* of Isidorus Hispalensis printed by Günther Zainer in 1472. This interesting work is one of the first books with woodcut illustrations, though these are only simple line diagrams. Isidorus, Bishop of Seville, circa A.D. 600, was the most renowned encyclopædist of the early Middle Ages, and his *Etymologia*—meaning in this case origins or roots—comprised in twenty books a summary of all existing knowledge, and remained until well into the XIIth century a fundamental store of all secular and ecclesiastical knowledge.

Mainz, the cradle of printing, is only represented by a late work of 1494, by which time that city had lost its predominance to the other German cities of Strassburg, Nürnberg, Augsburg and Köln. Strassburg is particularly well represented with three works from the workshops of Johann Grüninger, including a Horatius Flaccus of 1498, richly illustrated with woodcuts by members of the school of Hans Baldung Grien and Urs Graf, and one work each from the presses of Martin Schott, 1490, Matthias Hüpffuf, 1515, and Johannes Mentelin, 1469. The last of these is the edition of Aristoteles' *Ethics*, referred to above. Of the six *incunabula* printed in Nürnberg, four originate from the press of Anton Koberger, a peculiarly industrious printer whose workshop exercised a directing influence upon the rest of Germany; they cover the period between 1479 and 1493. Over

two hundred books are known to have emanated from this press. As a result of this high level of production the books printed by the Koberger Press tend to lose their *incunabula* character well before 1500, and we find a tendency towards standardisation of type forms in his texts at a time when in smaller workshops books of true *incunabula* character were still being produced. The Koberger books in the Tanzenberg exhibition include two copies of the fascinating *Weltchronik* of the Nürnberg doctor, Hartmann Schedel, with its lovely series of woodcut illustrations by Michael Wolgemuth and Wilhelm Pleydenwurff. Of the two texts exhibited, one is in German and the other in Latin. The earliest developments in the art of printing in Nürnberg are also represented by two texts, a Thomas Aquinas and a Bernardus from the press of Johann Sensenschmidt. Finally, Köln is represented by three works, Tübingen and Ulm by two each.

The aesthetic value of the achievement of the more important printers such as Koberger, Aldus Manutius and Michael Wenssler is not by any means inconsiderable. An examination of the early books exhibited shows what love and care were devoted to the typography and the ornamental treatment of the text. These printers allied themselves, moreover, with such well-known artists as Urs Graf, Hans Baldung Grien, Michael Wolgemuth, and Hans Pleydenwurff, a list which might be greatly expanded if we went beyond the artists actually represented in this exhibition. On the other hand, it must be admitted that the very technique of printing led inevitably to the sacrifice of aesthetic considerations and to a concentration upon the most effective exploitation of the commercial possibilities of mass production. After 1500 the age of experiment was over and printing passed from the sphere of creative art to that of commerce; it is therefore appropriate that we should in the latter part of this article confine our observations to the fine bindings which are represented at Tanzenberg.

The exhibition includes a series of late XVth century German bindings, some of which retain their heavy latten mounts, engraved, pierced and embossed in the form of Gothic foliage.

The first binding we describe is the *Romanæ Urbis Topographiæ et Antiquitatum* of Boissard, printed in Frankfurt am Main in 1597 and illustrated with engravings of Roman architectural and sculptural remains by Theodor de Bry. The binding is of calf and bears on the front cover the date 1598 and the initials E.H. In the rectangular centre panel of the front cover (Fig. II) is a stamped portrait of the Electoral Prince of Saxony, Johann Friedrich der Grossmütige (reigned 1532-1547). The details of the portrait and the heraldic shields accompanying it are gilt, while the background is painted blue. On the reverse cover is stamped, again in a rectangular panel, the richly quartered arms of the Elector of Saxony. At this time the Saxon court held the cultural lead in Germany and two noted German bookbinders are known to have worked for the Saxon Electors in the second half of the XVIth century, namely Jakob Krause and his assistant Caspar Meuser. This binding is undoubtedly Saxon work, but its date is too late for it to have been produced by either of these masters. The layout of the decoration, with its central panel and four corner panels, shows traces of Oriental influence. The decoration on the lower cover is more characteristically Persian. In each corner is a design of interlaced strapwork enclosed in a panel, the outline of which is clearly based on a Persian or Venetian original. The German version of the Persian arabesque designs is not unexpectedly somewhat coarser than the original and in the plump strapwork one has a foretaste of the characteristic German "Knorpelwerk." The binding is very richly decorated, being tooled, gilt, and painted in enamel colours as well, while the edges of the leaves are gilt and stamped with the Saxon arms. Painted bindings are fairly frequently found on XVIth century books, especially on books from the Grolier library and those made for the Saxon court, but subsequently in the XVIIth century this method of decoration fell temporarily out of favour.

In view of the portrait of the former Elector on the front cover and the coat of arms on the reverse, and also impressed on the edges of the leaves, it would appear that this volume was bound for a member of the Saxon court, whose initials appear on the front.

Fig. III shows a copy of the *Thesaurus Juris* of Arnoldus de Reyger, the printing of which, according to the colophon, was completed by Abraham Lamberg of Leipzig in 1605. The material of the covers is parchment, but in other respects the binding shows a similarity in style to that illustrated in Fig. II. Like the foregoing, it was bound in Germany, and the general layout of the binding is also analogous. A further simi-

larity is that it bears the stamped portrait of an Electoral Prince of the Holy Roman Empire on the front cover and his coat of arms on the back. In this case the portrait is of Joachim Friedrich, Markgraf und Kurfürst zu Brandenburg in Preussen. The author was member of the Council of the Elector of Saxony and evidently decorated the book in this way out of courtesy to his lord. While the panels in the corner of the cover preserve their Oriental outline, the strapwork in them shows little trace of arabesque forms but is of purely European character, derived from the designs of Mark Gerhardt or one of his contemporaries of the last quarter of the XVIIth century. A not unusual feature of parchment bindings is that the gilding on the impressed designs has oxidised to blackness, thus giving a sharp contrast against the white parchment. It is signed on the strapwork "M. L."

In Fig. IV a third German binding is shown, like the two already described from the Fürstenberg collection. The book is bound in calf and is *Das Haus Oesterreich Herzogen, Erzherzogen, König und Kayser Eigentliche Kontrafacturen*. According to the very attractive colophon which shows a printing press at work, this book was printed by Johann Ulrich Schönigk of Augsburg in 1629. An account of the Habsburg family, the book contains a series of portraits engraved by Wolfgang Kilian. The binding is dated 1637 and is decorated with heraldic birds which presumably have some reference to the coat of arms of the original owner. It is of a pattern which was much used by the Venetian bookbinders during the XVIth century.

It is perhaps surprising that the bindings here illustrated, Figs. II, III and IV, should be German rather than Italian or French, since in these latter countries bookbinding had in the XVIth century already reached a high standard. The Tanzenberg collection possesses no fine French or Italian bindings dating before the middle of the XVIIth century, or at any rate such bindings have not in the course of the investigations yet been discovered. In Fig. I is shown a French binding in calf of circa 1675, *La défense du Traité de Monseigneur Le Prince de Conti, touchant la Comédie*, published in Paris in 1671, and removed by the Germans from the library of the Baron de Zuyleu. Characteristic of French XVIth and XVIIth century bindings is the ground semé with fleurs de lys. This book is actually an early example of a school prize, having been presented as a reward to the best pupil in Latin oration in the Jesuit college of Compiègne. The coat of arms on the front is that of the city of Compiègne. Bindings decorated with a semis of fleurs de lys were at first the prerogative of the French royal family and their presence on the binding is probably due to the fact that the College of Compiègne was under royal patronage. Another mid-XVIIth century binding from Tanzenberg shows the same ground semé with fleurs de lys but has in the centre of the covers the arms of the Prince de Condé.

The XVIIth century bindings of Italy are represented by a *Missale Sacri Ordinis Praedicatorum* printed by Manelphus Manelphii, Rome, 1644. This book is bound in brown morocco and is of distinctly old-fashioned type, being furnished with metal mounts at the corners and clasps. This tendency to retain earlier forms is always noticeable in the case of ecclesiastical works, particularly German Bibles which retained their mediaeval form until well into the XVIIIth century. This binding is decorated with a large number of very fine tools somewhat in the "fanfare" manner, and, in quality of execution and layout of the design, is worthy of comparison with the more famous contemporary French bindings of Le Gascon. The centre panel, which is surrounded by an elaborate strapwork design, contains the coat of arms of a Cardinal Archbishop of the Borghese family. The heraldic devices of the Borghese arms are repeated in the borders of the binding. See Fig. V.

The glory of XVIIth century binding undoubtedly resides in the red morocco covers produced by French craftsmen and decorated in the style usually associated with Le Gascon. A fine example is illustrated in Fig. VI, bearing the arms of Michel Le Tellier, Chancellor of France. The book itself is Paul Beurrier's *La Perpetuité de la Foy, etc.*, Paris, 1680. The ornamental corner pieces worked *au pointillé* are typical of the designs used by Le Gascon on his simpler bindings, though in view of the late date and the coarseness of the tools, this binding must in fact be by one of his followers.

The great merit of French binders at this time was their acute appreciation, firstly, of the intrinsic qualities of fine morocco leather, which induced them to confine the decoration of the covers to simple fillets and restrained corner pieces, and, secondly, of the decorative qualities of a coat of arms, which resulted in



Fig. X. FRENCH. Red morocco of fine quality, showing restrained and delicate tooling in the style of Derome. An edition of *Les amours pastorales de Daphnis et de Chloé* of Longus

the use of a noble heraldic centrepiece as the only ornamental feature of the binding apart from the fillets.

In Fig. X is shown a French binding which lacks the heraldic centrepiece, but which as regards the quality of the morocco and the delicacy of the tooling leaves nothing to be desired. It is a delightful edition of Longus' *Les amours pastorales de Daphnis et de Chloé*, Paris, 1745, with hand-coloured engravings. The restrained but elegant binding might well be a production of a later member of the Derome family. The next binding (Fig. VII) is Venetian and illustrates the ubiquitous influence of contemporary French work. In this case the design seems to owe something to the Padeloup school, but the main lesson of this binding is to prove just how much better the French craftsmen were than their Italian copyists. The red morocco has not the superlative quality of the material used by the French binders; the tools are coarser and finally the stamped scrollwork occupies too great an area of the cover, so that the red morocco loses a great deal of its rich effect. The binding contains an Office of the Blessed Virgin Mary, published in Venice in 1758.

A reference has already been made above to the conservatism of some of the German binders, but the Bible shown in Fig. VIII is indicative not merely of conservatism but of conscious archaism. At first sight it appears to be a fine XVIth century binding, reminiscent of the Grolier style. The elaborate strapwork and the attractive arabesques in the enclosed panels are perhaps slightly more elegant, less robust than some of the XVIth century designs, but the heavy gilt brass mounts, the ponderous wood foundation of the covers, and the very size of the Bible suggest a production of the XVIth century. In fact, however, it is the 1768 edition of the Bible as translated by Martin Luther, published in Nürnberg. The intentional archaism of the covers extends also to the title page which reproduces the original title page of the first edition. The actual date of the binding can be recognised from the following indications—the fineness of the tools used to produce the arabesques on the cover, the lettering of the title and the presence of a rococo border pattern on the inner edges of the broad wood-based covers. In other respects we have in this Bible a very effective reproduction of a French

(Continued on page 70)

BLUE JOHN

BY M. JOURDAIN

The markings shown in the illustrations give some idea of the variegated colouring which ranges from a rich amethyst purple through shades of lilac and blue to tawny orange, honey-colour and white.

AMONG the petrifications which were collected by XVIIIth century amateurs for their "curiosity" and beauty, one variety, Derbyshire fluor spar or Blue John (described by James Pilkington, the historian of Derbyshire, as an "elegant fossil") takes pride of place. The working of this spar was one of the minor industries of the county from the second half of the XVIIIth century, and visitors to the Peak District bought and admired the ornaments—columns, obelisks, urns and vases—that were manufactured from it. The early history of this industry is well documented. The author of *The Strata of Derbyshire* (1811) writes that the first ornament of Derbyshire spar was a vase "of massive fibrous carbonate of lime" by Henry Watson, Statuary, of Bakewell, in the year 1743, at the request of Lord Duncannon, "from the accidental circumstance of his lordship's horse (when he was riding from Middleton Dale) striking against this spar lying in the road, which his lordship examining, he so much admired that he expressed a wish that an ornament should be made of it, and sending Mr. Watson a design, the vase was accordingly made of it from whence arose the manufacture of amethystine fluat of lime, commonly called Blue John, and the other fossils in the county universally admired."

Blue John is formed in masses of irregular forms and different sizes "from that of an apple to nearly a ton in weight" in the Blue John mine at Castleton. It ranges in colour from a rich amethyst purple through shades of lilac and blue to tawny orange, honey-colour and white. In some specimens the



Fig. I. Right :
An Urn on Square
Plinth



Fig. II. A Pair of Urns on Square Plinths



Fig. III. An Urn on Square Plinth and Two Columns.
The upper part of urn is banded with ivory

BLUE JOHN

Fig. IV.
Left: An Urn
with unusual
markings



Fig. V.
Right: A
Group of
Three Urns,
the right-
hand urn
having a
fluted finial



crystal is almost white, the formation only indicated by faint purple lines; in some cases the colour is almost uniform; in others, the colours are mingled in irregular zigzag strata. Where it is yellowish in colour the vein is coarsest; "in many parts it is beautifully honey-combed and transparent."

There is a time-lag between Lord Duncannon's experiment and the vogue for Blue John in George III's reign. The manufacture of vessels and ornaments began

according to Watson in 1765. Gilpin in 1772 speaks of the spar "formed into small ornamental obelisks, urns and vases." A pair of salt cellars "of considerable beauty was made in 1770 by one Mr. Platt, of the Rotherham Marble Works, from two of three pieces of the spar picked up in Lord Fitzwilliam's gardens at Wentworth in Yorkshire; and one Robert Hall (a mineral surveyor of Castleton in Derbyshire) informed the maker of the source of the spar, and thus revived the manufacture of spar into monumental vases." The centres of this industry were Castleton, Matlock and the county town, Derby. Samuel Curwen, on his visit to Matlock in 1780, admired these "neatly polished pieces, in the fancy way," and bought himself "a sugar basin and a cream bucket edged with gilt pinchbeck and ladles with metal handles of the same." A traveller on tour in Derbyshire and Yorkshire in 1783 records two persons in Derby engaged in the industry, making "vases, urns, columns as ornaments for chimney pieces and even chimney pieces themselves." Panels of Blue John are sometimes inserted in chimney pieces dating from the late XVIIIth century, and Blue John is combined with marble in the state bedroom and music room at Kedleston, in Derbyshire.

In the 1851 Exhibition a Matlock firm (Vallance) exhibited a "Grecian-formed vase" of Blue John, together with vases and bowls "of the tazza or Grecian shape all on black marble bases." In the same exhibition a Bakewell manufacturer showed "a Blue John vase, after the antique." The chief manufacturer and vendor of Blue John ornaments in Derby was the firm of Brown, whose shop, when visited in 1784, was well stocked with vases of every form and size, as well as other works in flint spar of different colours, but much better worked, and of finer polish than those sold at Buxton and Castleton." There was also a rival worker in the same town, whose vases, according to the same



Fig. VI. A Group of Three Urns on Square Plinths



Fig. VII. Egg-shaped Ornament with unusual markings

authority, were dearer than Brown's but perfect in shape, "so light, and made of such choice materials." Brown's manufactory kept forty journeymen busy in the early years of the XIXth century, both in cutting and polishing marble and in turning Derbyshire spar into a variety of forms. The round patterns were worked on a vertical, the square figures on a horizontal lathe, and both polished with emery powder and putty." The rich colouring of Blue John was not always due to nature. "The spar, when dug out, is of various colours, according as it is more often tinged with mineral, and some of it is of so deep a blue as to approach nearly to black. In order to render this saleable, the manufacturer exposes it to a gentle heat for a short time, and having thus warmed it through, places it in a much stronger, for about half-an-hour, when it is drawn out and exhibits those rich and resplendent purple tints which put to shame the famous Tyrian Dye." Great care, however, is requisite in this process, for should the mass continue too long exposed to the fire, every colour would be discharged. Besides firing the spar, indented crevices and imperfect pieces were stopped with lead, which was poured into the crevices in a molten state; and when the piece is cut and polished, the lead combines naturally with the spar, and has the appearance of a silver vein.



Fig. VIII. Two Vases of reddish-coloured Spar and a Goblet of Blue John (Mid-Victorian)



Fig. IX. A Tazza of pale grey Assington Spar (Mid-Victorian)

In 1802 the mine was described as being nearly exhausted, but the manufacture continued for a considerable period after this date. The firm of Brown was, in 1817, Brown & Mawe, and Lyons writes that it was a large firm. Duesbury (proprietors of the Derby porcelain works) advertised in 1773 that they were including "a curious collection of Derbyshire fluors" in their London showrooms in Bedford Street, Covent Garden.

Blue John is a refractory and frangible substance on the lathe, the fissures between the crystals allowing easy separation, hence the urns and vases of the XVIIIth century are all solid. In the XIXth century, however, it was found that by filling the fissures and crevices with heated resin, and protecting the exterior by bands or wires, it was possible to hollow out cups, vases and plates until they were semi-transparent. The object, after a rough shaping on the lathe, was heated and spread with resin and turned when cool. More heating, and more coats of resin would be applied, before the cup, vase or tazza was hollowed out. In the group of Victorian date (Fig. VIII) the two vases and goblet are all hollow. The final process, polishing, consisted in smoothing the surface with pumice stone, sandstone and emery powder, with a finish by woollen rubbers. The solid pieces are chiefly urns, usually in pairs, and mounted on square or drum-shaped plinths with marble mouldings. The late XVIIIth century productions in the form of solid urns were described by Victorian writers as "solid and clumsy," but, in fact, they are graceful and well-designed, and superior to the hollow tazzas and vases which were considered by Victorians as a great improvement.

The illustrations of Blue John are from the collection of Sir Harold MacMichael, G.C.M.G., D.S.O.

SOME LIGHT ON PROVINCIAL
PEWTERERS

Part I

BY RONALD F. MICHAELIS

THE late Mr. H. H. Cotterell, in his *Old Pewter, Its Makers and Marks*, published in 1929, quoted particulars of all the provincial pewterers' guilds of which information had come to light up to that time.

Details were given of guilds, or associations, of pewterers in Bristol, Kingston-upon-Hull, Ludlow, Lynn, Newcastle-upon-Tyne, Norwich, Yarmouth and York. Mr. Cotterell was later able to add a little to the somewhat meagre information then available on the pewterers of Newcastle, and an article on this subject appeared in the *APOLLO* Magazine for November, 1935.

Mr. Cotterell also stated in 1929 that although evidence has been provided that pewterware was made sporadically in Barnstaple, Birmingham, Chester, Liverpool, Manchester and Wigan, no organized societies would seem to have guided their destinies.

Of later years, however, much interesting information has come to light concerning some hitherto unknown guilds, but before going into details of the new discoveries it may be found of interest to review briefly what is known of how, and why, these provincial guilds operated.

The case for Scotland was fully covered by the late Mr. Ingleby Wood in his *Scottish Pewterers and Pewterware*. Ireland has so far yielded information only of pewterers' associations in Cork, Dublin and Youghal.

This, and the succeeding articles, will deal specifically with the position in England.

As is well known, the Pewterers Company of London exercised control over the whole industry in England from a time at least as early as the XIVth century. The Company was granted a Royal Charter in 1473 and, *inter alia*, was given the right to make country searches and to take corrective action where necessary in order to stamp out the manufacture of poor quality ware.

The first record of country searches in the existing documents of the London Company occurs in 1473-74 and shows that searchers then went as far afield as Chelmsford. Later entries in these records mention visits to Yorkshire, Derbyshire, the West Country and many other places far removed from London.

The only town, other than London, actually mentioned in the London records as having a separate Company of Pewterers is York.

In 1503-04 the London and York Companies together procured the passing of an important Act (19 Henry VII, Cap 6). In the petition for this statute it was requested that the Master and Wardens of the said craft of Pewterers *within every city and borough where such are appointed and, where there are no such officials, then two wardens, having the requisite experience, appointed by the governor of the town, be given the power to make search in every part of that Shire.*

In local records there are various accounts of Wardens or Searchers but not of the guilds by which, it was hitherto assumed, they were appointed. Where such a record occurs it may well be that these officials were appointed by the Town Governors in accordance with the above Statute. A case in point is that of Exeter of which Mr. Cotterell wrote:

"That some sort of Guild was in being in Exeter is obvious from the following, for the fact of the existence of a searcher implies that of the Guild which appointed him. The following extract is taken from *Illustrations of Municipal History from the Act Books of the Chamber of the City of Exeter*, by Professor Walter J. Harte, M.A., and appeared in the *Transactions of the Devonshire Association*, 1912:

"The XXI of September 1562 Gregorie Jane, pewterer, sercher appointed for the serche of the trew makinge of pewter vessel wth in this Citie of Exon, dyd bringe you and make seasure of certeyn tynney pewter pottes that is to say, iiij quarte pottes and V lytle coops wth pottes beinge vewed as well by the said Gregorie, John Stephens and . . . were founde defectyve and not made or wrought accordinge to the statutes, upon w^{ch} verdict it was proved the pottes to be forfeyted and therfor thone halfe to remayne to the use of the Citie and thother to the use of the same seasures."

The passing of the above-mentioned Act must have been the *raison d'être* for the formation of many of the local guilds, for in

very few cases does it appear that a provincial guild was established earlier than 1503. Generally speaking, the pewterers formed only a very small proportion of the craftsmen practising in country towns, which accounts for the fact that they usually associated themselves with other trades. There are many good reasons for this, the chiefest being that it would have been uneconomical for a small community to bear the cost of maintaining a Hall or other suitable offices.

Where guilds of associated trades actually existed they appear to have appointed a Master and two Wardens. These officers might be chosen from any one of the trades represented and in one case at least, in Hereford (of which more will be written) the choice was not unanimously approved with a result that one of the trades broke away from the association and re-formed itself into a separate company.

In Scotland, according to the late Mr. Ingleby Wood, it was usual to appoint a *Master of each craft represented in the association*. There would naturally be certain merits in the Scottish system, lacking in our own, in so far as control could be more effectively maintained when the officers themselves were drawn from the particular trade they were required to shepherd.

Fortunately, in the cases of both London and Edinburgh, touchplates, or "counterpaynes," containing pewterers' touches have been preserved. In York records it is enjoined that *every member shall strike his touch upon all wares and that an impression of such touches was to be left at the Hall*. This implies that a touchplate was in use, but it must be presumed to be lost for no trace of it has so far been found.

No mention can be found of touchplates elsewhere, and although it is reasonable to assume that in all the larger guilds some record of local touches was kept, this must necessarily remain a matter for conjecture.

One can only live in hopes that one day some fresh light will be thrown on the origin of many of the provincial touches known to exist, and in this respect the author will be particularly interested to record touches which have not hitherto been illustrated and will be only too pleased if readers will pass on to him careful rubbings of all such marks with, if possible, some information of the piece (or pieces) upon which the mark has been found. All correspondence can be addressed to the author, c/o the Editor of this journal.

• • •

COVER PLATE

Mieris: "Lady with a Parrot."

Mr. Wilenski writes as follows on this picture in the new edition of his *Dutch Painting* (Faber):—

Frans van Mieris (called the Elder) was born, lived and died at Leyden (1635-1681). He was the son of a goldsmith and diamond cutter and one of a family of twenty-three children. He was famous in his lifetime not only in Holland but also abroad—his patrons included the Archduke Cosimo of Tuscany and the Archduke Leopold Wilhelm who vainly invited him to become his court painter in Vienna. Mieris was a pupil of Gerard Dou and a close friend of Jan Steen, whose work he is said to have influenced though Steen was his senior by ten years. He is well represented in the galleries of Munich, Vienna, Florence, and The Hague.

The picture is typical of Dutch *tableaux de modes* which show us the clothes of the well-to-do Dutch bourgeois and his wife and to some extent the furniture and equipment of their houses. It is painted on copper and was at one time in the Beckford Collection at Fonthill Abbey. In the National Gallery, which acquired it in 1871, it is called "Lady in a Crimson Jacket"; a signed version on canvas is in the Munich Old Pinakothek; and there are other versions in Buckingham Palace and in the Cook Collection, Richmond.

• • •

BACK NUMBERS

A Belgian National Library requires the following copies of *APOLLO*: May, October, December, 1940; February, 1941; April, May, June, July, 1942; October and December, 1943; all copies for 1944 and 1945; and Indices for Vols. 31, 32, 33, 34 and 35. The Editor will be glad to hear of any available.

Art History Condensed

BY VICTOR RIENAECKER

(A *Miniature History of European Art*. By R. H. WILENSKI. Oxford University Press. 6s.)

THE history of European art is virtually the story of the gradual emergence of what has been called "Expressionism." By the second half of the XIXth century, the conception of art as the expression of the individual artist, and particularly the expression of the individual artist's emotional life, had become so widespread as to be regarded as typical of the present age. Wilenski appears to regard this phase as at an end already, and to see some modern public institution like the Ministry of Information as the principal means for removing the artist from the pedestal upon which he has been placed by an adoring public. Art is once again to be used by this modern hierarchy as a means of propaganda, political or aesthetic, or both; and thus the pretentious individualist must henceforth drop his pose and become the meek instrument of collective power; unless, of course, and as seems possible, the artist himself, by genuine genius or skilful wire-pulling, manages to make himself the favourite of a fashionable clique or craze and gets taken up by the great new public machine upon his own terms.

Wilenski has achieved a veritable miracle of condensation, covering the history of art from pre-Christian times down to the present day within the compass of fewer than one hundred small pages. This is, indeed, a remarkable feat; and, moreover, the balance is well maintained between the claims of all the more significant cultural phases and the influence of independent artists. His survey is remarkably free from narrow and blind prepossessions; and he admirably illustrates Schlegel's definition of the ideal critic and connoisseur as one possessing "the power of dwelling with liberal impartiality on the most discrepant views, renouncing the while all personal inclinations."

Following in Wilenski's rapid footsteps striding the centuries of European culture like some intellectual Colossus, we are constantly reminded of the futility of mere borrowing of external forms. What an artist takes from the past, however hallowed by tradition, must come out anew from within himself if he would be truly creative. The history of the Italian Renaissance discloses instance upon instance of undigested feeding upon the carcase of some ancient model. In the fine arts, mere imitation, however enthusiastic and reverent, must always be unfruitful; for, in the last resort, the artist can give nothing of real value to his fellow men but himself.

The history of European art in its general outline is seen to be the struggle of the artist to free himself from the limitations of the classical ideal, and is a tortuous and often misdirected effort to affirm the Christian view of the world and humanity. The Grecian ideal was perfect unison and proportion between all human powers—a natural harmony. But artists, all down the centuries, have been vaguely conscious, since the testimony of St. Francis of Assisi, of Savonarola, and of the host of Christian mystics in all countries, of a deep internal discord which for them renders the classical ideal an impossibility. Hence the different individual endeavours of artists to reconcile in their work the two worlds of the senses and of the spirit which Christianity insisted upon keeping separate. While, on the one hand, for the Greeks the impressions of the senses could be completely and finally expressed, the Christian artist, on the other hand, struggled vainly to embody his forebodings, his misgivings, his indescribable intuitions of infinity, in adequate types and symbols borrowed from the visible world. Grecian art had found an original and unconscious unity of form and matter: the history of the Christian art revolution, of which we are perhaps witnessing the final phases to-day, is seen to have been throughout the centuries an unsuccessful struggle to unite spiritual and mundane elements. Thus, while the Greek executed what he intended with the utmost finite perfection, the modern artist could only hope to express what is infinite by the merest approximation.

Socialism may use art to impose its ideas on the people, as Pharaohs and Caesars and the Church have done in the past.



Amenophis IV (Akhnaton)
Kaiser Frederick Museum



Oriel by Epstein

THE EXHIBITION OF GREEK ART AT BURLINGTON HOUSE

From amid the wealth of opportunities for seeing works of art which London so ceaselessly offers, now and again some special exhibition stands out magnificently. Such is the present exhibition of Greek Art at The Royal Academy. One stands humbly before that revelation of beauty extending from the mists of pre-history of the Homeric Age in Crete. Of the greatest period of Athenian sculpture and of Greek vase painting nothing remains to be said. The perfection of the carving of the Parian marbles gives them a sensuous tactile quality which more than two thousand years has left unimpaired. The exquisite "Youthful Aphrodite" lent by the Duke of Bedford, or the "Torso of a Boy" loaned by Lord Greene, are things of wonder. Everywhere, in the first room at least, one is confronted by treasures, each in its own way a masterpiece.

In the second gallery we are confronted with the surprising realism of Hellenistic portraiture as the Greek culture began to subserve the Romans; and then with the beginnings of Christian art as the Greeks accepted and, to a large extent created, the Byzantine tradition. Not the least important of the exhibits is the group of six El Greco paintings which remind us that this artist was Theotokopoulos the Greek, for all his debt to Italy and his patronage in Spain. The embroideries from the XVIIIth century are the dominant feature of the next gallery; and in the last room seventeen pictures of the Greek War of Independence loaned by the king, and some work by contemporary Greek artists. Inevitably there is a certain anti-climax about this. The Greek war pictures are of journalistic not of artistic interest, and the contemporary work is neither widespread enough to give us a sound idea of what is going on in Grecian art to-day, nor outstanding enough to have place in its own right.

Two thoughts in particular arise from this exhibition and both are of thankfulness. One is that lovers of beauty have preserved for us these works, for almost all of them come from the private collections, although a number are loaned by museums. All the exhibits, however, are pieces gathered in British collections, and they bear witness to our homage to classical art and the realization by connoisseurs of the fundamentally good. Centuries of fine taste by British collectors have made this exhibition possible. The other thought of gratitude is for the contribution which the Greeks made, a contribution which is still the greatest power in our aesthetic life and thought. As I write, a voice from the radio assures me that "Surrealism started with a revolution against all standards of classical beauty" and goes on to extol the interest of depicting "a watch which hangs over the edge of a table like a pancake." Forgive me if I prefer the "Phryne of Praxiteles" loaned to the exhibition by Lord Leconfield, to so flexible a timepiece; and Mr. Leigh Ashton's "Pan" to this mechanical pancake.

PERSPEX

OLD CHINESE IVORIES

BY LAVINIA L. BAILEY

IVORY has held a universal appeal for generations, either as ornamental objects or for practical uses. This is easily understood when we think of the irresistible quality of its glabrous substance, the almost imperishable material for glyptic art, the seductive waxy surface, as white and pure as a snowdrift, and as time goes on gradually deepening into a mellow shade of amber.

The Chinese have known of ivory from their earliest history and have always held the greatest appreciation for its beautiful substance, their artistic temperament having found expression in all forms of Art. Ivory has held an important place in the industry of China for hundreds of years, and in its carving their artistic creations are unrivalled. Old Chinese ivories present a study appreciated only by the esoterics. The private collections are few, and little has been written upon the subject, early Chinese ivories being practically unknown to the European. Genuine Ming and Kang H'si specimens are scarce, for these were never made for export. Only during the latter end of the Kang H'si dynasty did the Chinese craftsman execute orders of ivory carvings for



Fig. II. MING CELESTIAL CENSER, in the panel is HUA H'SIEN with maid, and on the right is HAN HSIANG TZU; a dog of Fo surmounts the cover
Collection of Mrs. J. R. Burrow, Topeka, Kansas



Fig. I. TAOIST
IMMORTAL
Height, 12 ins.

SHOU LAO
God of Longevity
Height, 11 ins.

HUA H'SIEN
Goddess of Flowers
Height, 13 ins.

the Western world. From then onwards a period of decadence had set in; the subtlety and charm of their own legendary culture had given way to what was more likely to be understood and appreciated by the occidental mind, such as trinket boxes, card-cases, concentric spheres, fans, jewellery, etc.; all very much over-carved and lacking in the true sense the feeling and essence of Chinese culture.

When the subject of Chinese Ivories is entered upon, to the uninitiated it suggests late specimens which were carved for export. There is a general nescience in the Western mind as to what Old Chinese Ivories really mean. In China, through many generations, costly and elaborate articles were given to divers countries' representatives as tribute, such as jades, porcelains, cloisonné, embroideries, but seldom ivories.

The Ming period characterises a style entirely different from the later Ching dynasty, the broad and simple yet powerful lines denote an age of refinement and remarkable culture. All branches of Art were treated with restraint, be they painting, carving or modelling; not that it lacked virility, for the personality of the ivory carver exuded force and vigour in the life-like statuettes of sages and philosophers, they are represented as very important personages, each possessing their own individualities; Shou Lao, the God of Longevity, holding the bat and staff in the centre of Fig. I, has a benign expression, his long beard and high forehead suggest age-old wisdom and altogether such an engaging person that one could easily conjure up in the mind that he was once made of flesh and blood.

Practically all carvings evolved from the hand and mind of the ivory craftsman have a very definite meaning; their industry and culture, symbols and legends, repeated through the ages are unchanged. To enjoy the charm of Chinese Art one should have an appreciable knowledge of their philosophy and age-old legends. Meaningless and oft-repeated subjects to the uninitiated would then be given an added zest and inspiration.

Ivory statuettes were intended to decorate Buddhist, Taoist, and domestic altars. Very carefully artists have blended a concomitant of earthly yet spiritual feeling about them, for a deep religious expression permeates all branches of the earlier works of art in China, each within its own precept and rule of direction. Only those imbued with the true feeling of artistry were assigned the task of carving an important ivory.

The shape and quality, the gradation of tone-colour, the grain which lends itself to light and shade, were commensurate with the inspirations of the master cutter. In evolving a thing of beauty time was not considered, a concatenation of the mind and fingers must not be harassed; these artists enjoyed their work, from the embryo stage to the finished product it was carved with tenderness and care.

The Chinese ivory craftsman selects his material with sagacity and careful thought, for he has weighed up in his mind exactly what he wants and knows what to look for; his inspirations have been immured in the piece from the outset, there being no



Fig. III. CHIEN LUNG SCREEN, with representations of the Eight Ming Horses of the time of the Vth Emperor of the Chou dynasty. The deer eating the sacred fungus denotes immortality

afterthoughts. When carving a figure, if the artist has planned that a beggar's crutch or staff shall appear, this was envisioned and allowances made for it when selecting the ivory. It is a *sine qua non* with a serious collector that ivories shall be carved from and in one piece; by this I mean that figures would be ruined, from a connoisseur's standpoint, should anything be added after the figure had been carved because the block of ivory was not large enough to encompass it; fortunately, this is rarely met with in Chinese ivories, but with the Japanese carvings it is more often than not. An ivory carver as a rule spends years perfecting one subject; he may digress to the point of varying shapes, as designing a snuff bottle, a screen, or a wrist rest, but his favourite subject is usually repeated, and because he does not deviate

from one branch of carving to another he eventually becomes the master of his chosen theme. With unabated ardour the craftsman applies inexorable patience to the fashioning with a masterful and magnificent assurance of something that will live on long after he has ceased to be without even so much as the appendage of his name, for he is only a mote in his generation whose labours have been a labour of love.

A collector of Chinese ivory carvings is fortunate indeed should he possess signed specimens, for signatures are extremely scarce and are seldom come by. It was never a custom with the Chinese to append their name to ivories; only on exceptional instances was this done. During the Kang H'si and Chien Lung periods a few ivories were made to the order of the Emperor which bore the signature of the artist and sometimes the date mark. Court officials might be presented with an ivory jui (a sceptre or badge of office), scholars with an ivory brush-pot (pi-tong). To his favourite scholar, the Emperor would give a pair of wrist rests (shen-shou) in the aid of calligraphy.

Peking was the centre of the best ivory ateliers, due to the fact that the Emperor Kang H'si sponsored them and brought this culture to a high standard. The ivory workers in Canton are distinguished by elaborate and complex carvings. For technical ingenuity one marvels at such skill as, for example, the concentric spheres, several rotating balls within one another, each carved in an intricate lacy pattern, but bereft of all artistic feeling.

Ivories were carved in establishments at Fuchow, Canton, and Amoy, during the XIXth century, mainly for export, in style quite different from Peking; the former excelling in skill and intricacy of design, the latter retaining the purer and more authentic Chinese culture. In the carving of ivory the process is much the same as it always was, the tools are very simple, keen-edged saws, knives and chisels, and a selection of very fine and small drills. In the engraving of ivory a stylus or sharp-pointed tool is used. Before the craftsman attempts to carve an intricately designed piece, he commences by drawing a sketch of the desired pattern or design on the plain ivory; he then begins to carve away from his drawing (that is the surplus ivory) until only the design remains. The supreme test of the ivory carver is with the undercutting; the exceptional skill can well be imagined. Sometimes ivories were lacquered in addition to being tinted in various colours, and many old carvings still show traces of it, and were most likely products of Peking, for tinting and lacquering has been one of the important industries of this Imperial city for three hundred years; but the actual ivory industry dates back to the XVth century. In Fig. I is an example of a Ming ivory female Taoist Immortal



Fig. IV. Left: The tutelary goddess of the Western Paradise, HSI WANG MU, astride the sacred Phoenix with her maid TUNG SWANG, on the right, mounted on a deer holding the Flower of the Lotus. Centre: Censer of walrus ivory of the Ming dynasty

OLD CHINESE IVORIES

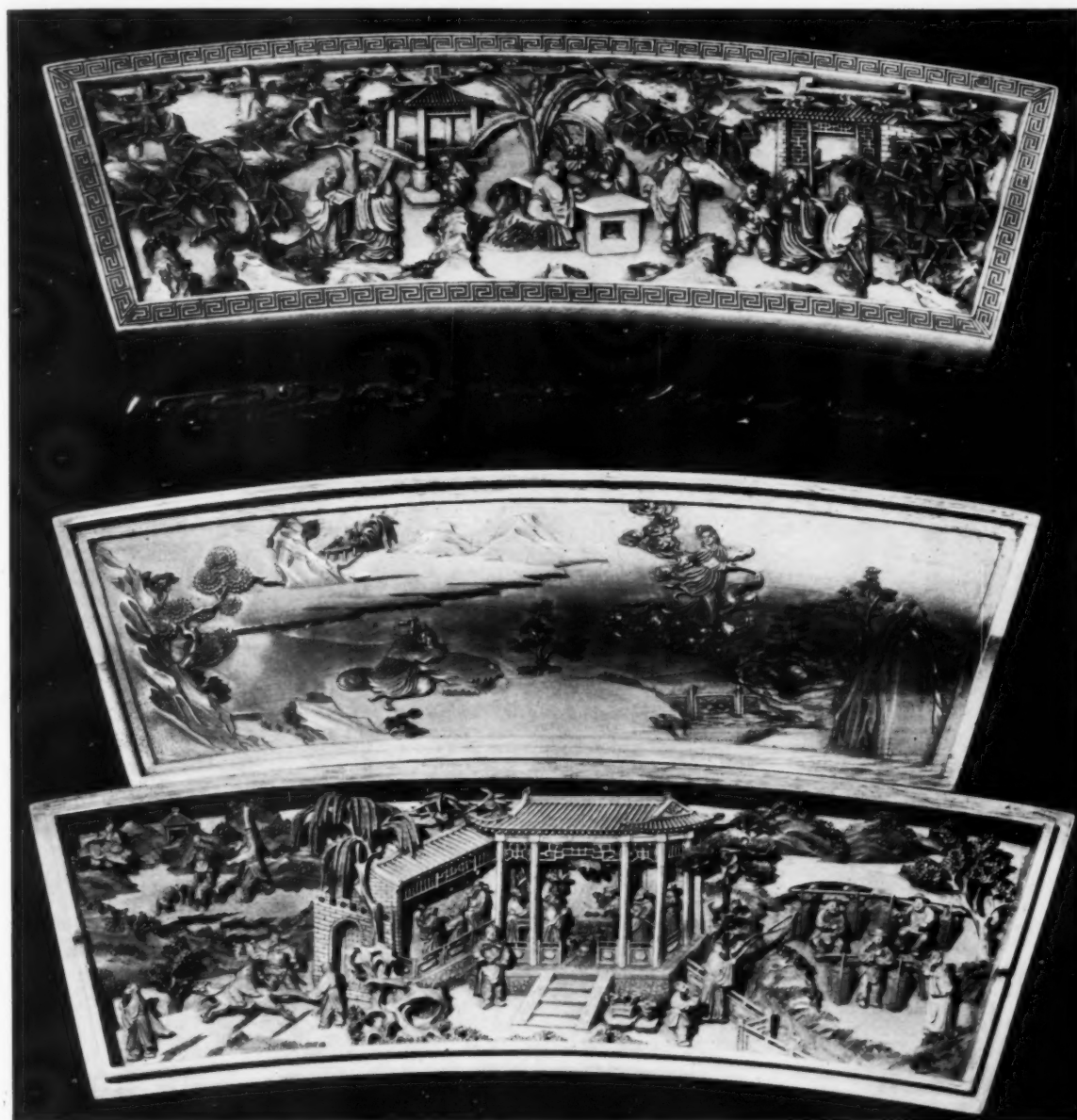


Fig. IV a. OLD CHINESE IVORY RELIQUARY

At the top is illustrated the outer cover, and at the foot the inside base of the reliquary, and depicting incidents of the Seven Sages of the Bamboo Grove. In the centre is the inner cover showing H'si Wang Mu among the Sacred Isles of the Blest

holding a bowl of powdered mother-of-pearl Elixir of Life. It shows traces of lacquering, and in tone is a pleasant light shade of amber. Some ivories have been darkened with a decoction of tobacco juice, others by fumigation, or exposed through the years to incense smoke; there is in consequence a wide divergency of shades, from a pale creamy yellow to a very dark brown. To the right of Fig. I is a delightful figure of Hua H'sien, Goddess of Flowers, pouring spring blossoms from an upturned basket. Billowing above her shoulders is a fillet or silken scarf, signifying her as a celestial, being similar to the nimbus with which we are familiar in our own religious art. Her face expresses a wistful melancholy and mystic charm. The gentle curve has added much to the dignity and grace of the figure, the supple folds of the robe are treated with pure and simple lines, a chaplet adorns the wrist. In this the artist had transmitted elegant and noble thoughts to his work, giving this simple statuette a transcendent quality.

A very fine carving of an ivory Celestial Censer of the Ming dynasty is illustrated in Fig. II. It is resting on a separately carved base representing waves. In the panel Hua H'sien, the Goddess of



Fig. VI. CHIEN LUNG VASE, 19 in. high, depicting in top panel the Emperor's palace and courtyard, and below, three ladies on a balcony

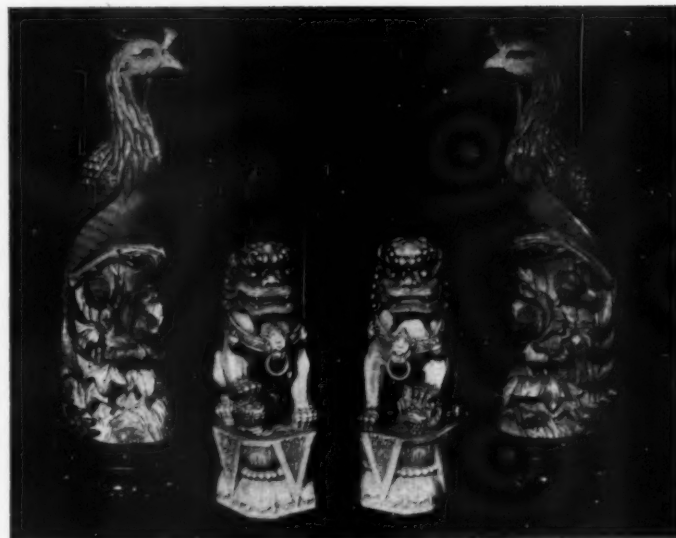


Fig. V. A PAIR OF PHOENIX (feng huang), emblem of the Empress of China, Kang H'si period. 8½ in. high. In the centre a pair of KOREAN LIONS, emblem of the Buddhists

Flowers, is scattering blossoms from an upturned basket. To the left is her handmaid; while on the other side is Han Hsiang Tzu, who possesses the magical power of making flowers bloom at will. At equal distances on the shoulder of the censer are carved Tao T'ieh masks supporting loose rings, while on the rim is a conventional design of a key and diaper pattern. The cover is surmounted by a dog of Fo, on each side of which are bent sprays of litchi blossoms enclosing loose rings.

A certain number of ivories which lend themselves to deep cutting, such as wrist rests or screens, are so deeply carved as to leave a tenuous and uncut shell-like frame, and so translucent that when held up to the light, a rich pink life-tone is diffused. I use the word life-tone in a literal sense, for ivory once absorbed the aliments of life, and to some extent still retains nature's warmth of creation, which man cannot imitate. For an example, see Fig. III, a Chien Lung screen of fine quality, representing the eight Ming Horses in the time of Mu Wang, the fifth Emperor of the Chou dynasty. The deer depicted eating the sacred fungus (Lung Chi) signifying immortality; a favourite motif in Chinese Art is the mille cerfs, or thousand deer, "May you live to a great age."

An ivory of two different styles of carving is shown in a reliquary (Fig. IV a). The carving of the outer cover of the box depicts the Seven Sages of the Bamboo Grove, while the inner cover is carved with a broad and sober restraint of H'si Wang Mu among the Sacred Isles of the Blest. A curious feature about this box is that one half appears larger or smaller in the illustration than the other, placed vice versa brings the same result, yet top and bottom fit perfectly.

The tutelary goddess of the Western Paradise has always been held in veneration by the Taoist followers, and in this subject the artistic temperament of the resourceful carver has depicted in Fig. IV Hsi Wang Mu astride the Sacred Phoenix accompanied by her fairy handmaid Tung Swang. The companion

carving in the same illustration shows her mounted on a deer, holding aloft the Flower of the Lotus. In the centre of the illustration is a censer made of walrus ivory of the Ming dynasty and almost black in colour.

The carving of birds in ivory is rather an unusual subject and a very pleasant one. In Fig. V is a pair of Phoenix (feng huang), emblem of the Empress of China, and represents the yin or female qualities of the universe. They are shown perched on a branch of the tree peony (hua wang), which is looked upon in China as the most elegant and beautiful of all flowers, and is the first of the four seasons. This pair of ivories is beautifully executed, particularly the imbricated feathering. They are about 8½ inches high without stands, and are of the Kang H'si period. The Korean Lion emblem of the Buddhists is shown as a pair in the centre of Fig. V.

In Fig. VI is a well-proportioned Chien Lung vase and cover, height over all, 19 inches. The base and centre of the vase are carved with bands of indented foliage enclosing a delightfully pleasing subject of an Emperor's palace and courtyard, while below three ladies are bending over a balcony discussing in mutual admiration the beauties of the Imperial Gardens.

• • •

BRISTOL EXHIBITION

Many famous pictures, including three loaned by His Majesty the King, will be on show at the exhibition arranged by Frost & Reed at Bristol, and to be opened on March 14th next. The exhibition is in support of the appeal to be made by the Lord Mayor of Bristol for the fund for the relief of Holland and "Save the Children" Fund—and the presentation . . . the perennial allure . . . "Dutch Old Masters"—*mirabile visu*.

CORRESPONDENCE
AND ANSWERS

Dear Sir,

Perhaps some of my fellow readers could name the artist of the painting here reproduced.

It was originally brought to this country from an important French collection and named "The Chess Players," by Meissonier, which is believed to be incorrect. The painting has fine lighting effects and is a mass of sepias, reds, Vandyke brown and yellows, and with white overpainted and creamy lines interspersed with curious greens. It is impressionistic and has the appearance of the work of a skilful artist. The principal figure is clothed in a beige satin costume and the other a shadowed red.

The period is placed between late XVIIIth and early XIXth century, School unknown (probably French, German or Spanish).

The Editor, THOMAS CLEGG,
APOLLO. Glasgow.



Mr. T. Leonard Crow writes to assure those interested in the medieval history of Tewkesbury, the town famous for its magnificent Norman Abbey, and for its ancient buildings, that although the recent fire at the inn (reputed to be the oldest in Gloucestershire) did irreparable damage to very much fine old oak panelling and period furnishing, the picturesque timbered exterior escaped devastating damage and that it is possible for the building to be restored.

Originally it formed part of an inn built at the same time as the neighbouring King John Bridge (crossing Shakespeare's Avon) in the XIIth century. It was altered to its present form about 1420 and was one of the Pilgrims' Inns and known as "The Bear and Ragged Staff," the heraldic badge of the House of Warwick. It ceased to be a Pilgrims' Inn after the XVIth century and later was divided into three premises, much as they are now. The original inn stabling and coach house is now used as a dairy.

GLASS PAPER-WEIGHTS

Dear Sir,

There recently came into my possession a coloured weight with flower heads, upon four of which are the letters H Y and C (or G) L, but no date. Can any of your readers tell me whether these letters signify the initials of the maker or the factory, and if there are any other known instances of these marks?

Can you also inform me about Apsley Pellatt "Crystalline-Ceramic" weights? What is the process, and does Apsley Pellatt refer to a district, a factory or a process? I have a weight of this nature in my possession, apparently the regimental badge of the Guards, with a central figure crossed with a X. The surrounds are highly coloured glass beads in imitation of jewels. Are these weights of later date than the 1847-49 period?

There appears to be no book published on weights by any collector, and it is difficult to get information.

The Editor, I am, Yours faithfully,
APOLLO. JOHN G. DORN,
Feb. 9th, 1946. "South Hayes," Yarnells Hill, Nr. Oxford.

Sir,

I do not know how long ago it is since Mr. R. R. Henshaw (see correspondence in APOLLO, February, 1946) has visited the Pine Rooms in the Victoria & Albert Museum, but the last time I was there I saw that the authorities had taken advice and painted them, selecting what I imagine was the original green.

Whether they have gone back on this and again stripped them I do not know, but I certainly think they look more effective painted. My own original Queen Anne panelled room is "brush grained," and I chose snuff-colour as the best background for my collection of K'ang Hsi blue and white porcelain. This was after removing no less than nine coats of paint. I am speaking

only of pine, or—as Mr. Henshaw prefers—"deal," but they are only different names for the same wood, unless "deal" is used in its obsolete dimensional meaning."

The Editor, Yours faithfully,
APOLLO. SIDNEY G. GOLDSCHMIDT (Lt.-Colonel),
Feb. 10th, 1946. Ollerton House, Nr. Knutsford, Cheshire.

Arnold (Bath). The only mark I can find which bears a near resemblance to that on your vases is that of The Crown Staffordshire Porcelain Co., formerly T. A. & S. Green, originally established in 1801. It is not identical, and bears in addition the words "Crown, Staffordshire, England." It has been in use since 1900. I regret that the mark you have drawn is not recorded.

Baden (East Sheen). I thank you for your kind offer to part with your Chaffer's teapot to the Liverpool Museum. I am forwarding your letter to the Acting Director, who will, no doubt, reply to you. You say that the piece was sold to you as Longton Hall. I remember seeing some years ago, in an art magazine, an illustration of a similar teapot which was there also attributed to Longton Hall.

Clarke (South Norwood). Thank you for telling me of the new additions to your collection. The solid agate jug is probably a late specimen, as I can find no record of gilding such as you describe on early pieces. Your figure of Peace is similar to one we have which I ascribe to the Wedgwoods, brothers of Josiah Wedgwood, but there is no gold on our specimen. I cannot trace the Thomas Leek you mention. Jewitt records a Jonathan Leek and an Elias Leek but not a Thomas Leek.

Brookes (Chesham). Etching (so-called) is not recorded as ever being employed as a method of decoration on Battersea Enamel. When not painted the designs are recorded as taken from copper plates in the usual manner of transfer printing on pottery and porcelain.

Brookes (Chesham). You will find several dishes, plates and saucers mentioned under Chelsea in the Schreiber Catalogue, decorated with scenes from *Aesop's Fables*, but these are painted not transfer printed. There is also mention of a pair of candlesticks (No. 222) with groups illustrating "The Cock and the Jewel" and "The Vain Jackdaw."

Hiron (Chew Magna). You will appreciate that only a careful inspection of the jars would justify an opinion as to their attribution. I confess that I do not see much similarity between the drawing on your jar and that on the Lowdin's bowl. To me it looks more formalised and more like hand painting. The only etched pieces recorded are in black. You do not say whether your jars are hard or soft paste? I regret that I cannot suggest values.

LILY MARKUS, YUGOSLAV STUDIO POTTER, MODELLER AND TAPESTRY WORKER

BY THE LATE ERNEST MARSH

THE varied craftwork of Lily Markus is of unusual interest as all of it is marked by a distinctive personal outlook and expressed with original conception of motifs and treatment.

Helene Elek—her maiden name—was born in a small village in Slavonia, Yugoslavia, where there is a large lumbering industry, the site for which was cleared from the oak forest. Her father was forest manager there. Her mother was an accomplished expert in needlework and clever at modelling in clay, and the daughter inherited undoubtedly her love of the crafts from her and in her early life was especially drawn to lace-making. It was not, however, till after her marriage to Mr. Victor Markus, a Hungarian, that she started making pottery in 1932 after a special training at one of the art schools at Budapest, where she

subjects. She fired her work in a wood burning kiln.

It is in her modelled work, however, that the artist excels: the figures and groups, the open work panels and the altar pieces reveal this and the larger ones sometimes were as much as 8 ft. by nearly 4 ft. as in the ancient Hungarian nobleman's wedding procession with its numerous coloured figures on a grey background awarded a Grand Prix at the 1937 World Exhibition in Paris. For the exhibition at Budapest in 1938 she executed in pottery a Family Tree as a symbol of Industrial Art, 9 ft. high by 3 ft. wide with ten figures representing various industries grouped on both sides of the main stem with well-placed shields and an inscription flowing from top to bottom. It was nicely balanced and harmoniously rendered.



Fig. I. VASE. 12 in. high,
Nile green. Made 1941

THE POTTER. 10 in. high,
greyish blue. Made 1941

TERRA COTTA FIGURE (Water
Carrier), 13 in. high. Made 1942

acquired her knowledge of throwing on the wheel and the proper use of handling and manipulating clay. Most of the pots, jugs, etc., that she executed at this period show the influence of the peasant art with which she was most familiar. On nearly all she delights to display her bent for decoration and colour effects. The forms of many of the pieces are rather rigid in shape and outline, and it is on these she depicts her set patternings and ornaments in many vivid colours. Frequently the artist appears to use the pot more as a vehicle for displaying her variedly-coloured decorations, mostly derived from Hungarian motifs, which do not always associate themselves with the form of the pot or vessel employed and so consequently do not seem a natural part and parcel of the piece. The basic colours applied to the clay body are mainly turquoise blue, grey, light brown, yellow, black, white and red, and the decorations are often in bright notes of vivid colour of many hues. Some are, however, more restrained by the application of simple brushwork designs in one quiet tone. These types with slight emphasis by the designs have the greater charm, as though considerable decoration predominates on much of the pottery those treated only with a spray of foliage or a slight note of patterning or the outline of a figure are the most successful. Carved work is often very elaborately executed over the whole surface as in the large pot which went to a Warsaw exhibition before the war (Fig. II), and similar treatment appears on a cross 2 feet high with representations of religious

The artist made in Hungary a set of chessmen composed of quaint figures—black-green-white for the dark and white-green-yellow for the light types. This was awarded a Diplôme d'Honneur at the 1937 World Exhibition in Paris. While at Manchester in 1941 a virile figure of a potter "throwing" on the wheel was modelled, 10 inches high and coloured a greyish blue; but, unfortunately, this was not fired very successfully; it is, however, a very attractive piece of work notwithstanding this slight defect (Fig. I). A considerable amount of large-sized modelled and glazed tiles, plaques and figures were designed for modern shop fronts, cinemas, cafés, etc., and executed for architects before she left Hungary.

Lily Markus uses the human figure very aptly, the outline incised and the figure slightly raised as in the vase of the water carrier (Fig. I): this is in a self colour of yellowish green matt glaze about 12 inches high and dated 1941 when she was working at the Art School at Manchester. Since November, 1939, when she accompanied her husband to England with their two sons, and as long as she was able she renewed her studies here and worked in pottery till the war restrictions made it impossible to continue. Her work in its maturity has been associated with our country and has no doubt been influenced accordingly but the amount she has been able to complete here is small in comparison with what was executed in Hungary.

The sculptural form appeals to her most and this is feelingly

LILY MARKUS, YUGOSLAV STUDIO POTTER

expressed in the Adoring Shepherds, which were designed as the left-hand grouping of a Bethlehem Nativity scene (2 ft. 4 ins. high) which formed the centre, while on the right were the three Wise Men from the East. The figures portray simple humble peasant folk imbued with a sense of deep devotion and adoration. This was produced in Hungary. The group of Shepherds were also made separately in this country, on a rather smaller scale: the standing figure being 16 inches high (Fig. IV). For a House Altar showing the Birth of Jesus and episodes associated with this, glazed in turquoise blue, 2 ft. 8 ins. by 1 ft. 8 ins. high, she was awarded a Diplôme d'Honneur in Brussels in 1935 (Fig. III). A very interesting piece was a carved relief 3 ft. 10 ins. by 2 ft. representing the Four Evangelists, flanked on either side by their religious symbols in four panels. This was glazed a sea green colour with brown artificial patina and is very beautifully designed and executed. Another was a triptych of Hungarian Saints, with the wing portions made to close up when not in use, 2 ft. by 2 ft., and glazed a pale green, dated 1938. On a much smaller scale the artist has made a similar triptych in silver most successfully, another example of her remarkable versatility.

In 1943 she modelled a very good figure of a water carrier fired as a terra-cotta 13 inches high (Fig. I). As pottery making became a most difficult proposition she turned her creative energies in 1942 to working in tapestry. For this she draws and colours her own original designs in the size determined on and works them in wool, silk and gold threads in a most intricate manner on a hand-made foundation in lovely shades of colour. "The Expulsion from the Garden of Eden," 48 inches by 17 inches, worked in wool in 1944 (Fig. VII), and "Mother and Child," 34 inches by 20 inches, very delicately treated in rich colourings on a light yellow ground (Fig. VI), and another representing the Assembling of the Animals and Birds to the Ark, 50 inches by 18 inches (Fig. VIII) were all executed in 1944.

There is a further phase of her pottery work which should have interesting developments, the designing and modelling of tiles. A set of these have been acquired by the Pilkington Tile Factory for possible, and one can hope probable, reproduction when conditions become more normal after the war.

As is to be expected, Lily Markus's conception of pottery and its decoration shows the influence of the traditional national peasant arts of her own native country of Yugoslavia and of Hungary rather than those of the East such as we have here become familiar with of recent years. The Eastern influence insidiously and unnoticed must have gradually affected the outlook of the simplest peasant craftsmen as the wares found their way westward, though the intercourse of the more land-locked areas would not be as quickly affected as those situated where navigation to all parts found more ready and familiar access such as the British, Dutch, Portuguese, French and Scandinavian countries.



Fig. II. VASE, 2 ft. 4 in. high—turquoise blue, 1938. Exhibited and lost in Warsaw. CROSS, 2 ft. high



Fig. IV. SHEPHERDS OF NATIVITY GROUP, standing figure 1 ft. 4 in. high, ivory glaze. Made 1937



Fig. III. HOUSE ALTAR, with scenes showing the Birth of Jesus. Turquoise blue, 2 ft. 8 in. by 1 ft. 8 in.



Fig. V. Left to right: Turquoise blue JUG. Multi-coloured VASE. Grey JUG with red handle. Made 1936



Fig. VI. HANDWOVEN TAPESTRY, 34 in. x 20 in., worked in wool, silk and gold thread in 1944



RARE BOOKS FROM TANZENBERG

—continued from page 57

or Italian early Renaissance style produced at the time when the rococo fashion was exerting its maximum influence in Germany. If an explanation of this phenomenon is required, it may presumably be found in the fact that the book was a re-issue of a XVIth century Bible and it was felt that a more modern binding would be out of place. This archaism in the case especially of religious works is not unique; it will, for instance, be recalled that the various copies of *L'Office de la Semaine Sainte* bound for the Court of Louis XV about the middle of the XVIIIth century have covers in a distinctly old-fashioned style, characteristic of the previous century.

The final book from the Tanzenberg collection described here (Fig. IX) is also probably one of a series of prayer books with uniform bindings, produced this time for the members of the Court of the Empress Maria Theresia, in Vienna. It displays the most characteristic features of the rococo style so well beloved in Austria, and in contrast to the Bible described above, reproduces a purely contemporary style of decoration. The border of rococo scrollwork, the inlaid corner panels in a bright green, and especially the light colour of the red morocco are the chief features of this exceptionally attractive binding. It comes from the

It is quite as well that this should be so as it would become uninteresting if all our artistic enterprises were tuned to one note and reflected only one limited view. That an artist should be and is influenced by his or her surroundings and associations is so well known as to need no explanation, and it is quite evident in her later work that Lily Markus is showing signs of this since her arrival in England, but one thing is certain: her own strong original and personal impetus will prevail over all and assert itself by stamping her individual character on all she does. When the war restrictions on the pottery craft workers are fully removed it should be possible for this artist to renew her activities in this direction and it will be interesting to see how she will be able to respond successfully to the claims upon her imagination and experience in the subtler technique of this most fascinating craft.

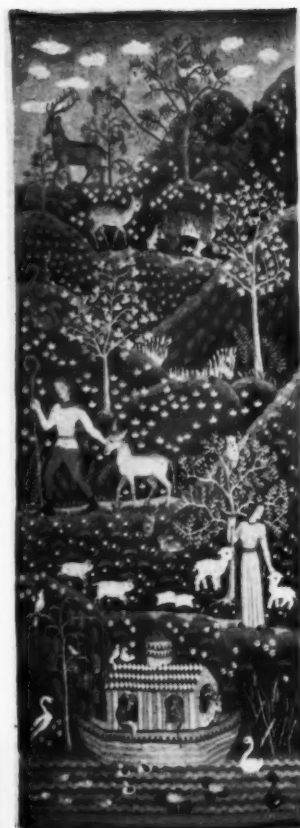


Fig. VIII. HANDWOVEN TAPESTRY, Noah's Ark, 50 in. x 18 in., in wool. 1944

Fig. VII. HANDWOVEN TAPESTRY, Paradise Lost, 48 in. x 17 in., in wool. 1944

Fürstenberg collection and was presumably bound in Vienna. The title page reads "Andachtsübungen tägliche zum Gebrauch Ihrer Kais. Majestät der Königin zu Hüngarn und Böhheim." The book is undated but the binding indicates a date circa 1760.

While the confiscation by the Nazis of so vast a number of books as those stored at Tanzenberg from the occupied countries is infinitely deplorable, from a more limited point of view the opportunity it has given to the population of Klagenfurt and the British troops of the Central Mediterranean Force to see book treasures from some of the noted collections of Europe, is at least a compensating factor.

BOOKS RECEIVED

- WARS I HAVE SEEN. By GERTRUDE STEIN. (Batsford.) 15s. net.
BUTTERFLIES AND MOTHS IN BRITAIN. By VERE TEMPLE. (Batsford.) 12s. 6d. net.
ART AFTER THE WAR. By G. D. HOBSON. (Batsford.) 5s. net.
THE BOOK. The Story of Printing and Bookbinding. By DOUGLAS C. MCMURTRIE. (Oxford University Press.) 30s. net.

MOURNING RINGS

BY CHARLES OMAN

THERE are two obvious lines on which to approach the collecting of mourning rings—the historical and the artistic. A collection limited to rings commemorating persons of historical interest is going to be a small one. Though probably nearly all the celebrities of the XVIIIth century were commemorated in this way, historic considerations do not seem to have reduced the toll levied by the melting-pot. A collection formed on an artistic basis need not be large as the subject can be fairly well illustrated by a score or so examples. It is not necessary to emulate the late F. A. Crisp, whose collection (dispersed at Sotheby's on 12th-13th February, 1935) comprised 1,020 examples. Mr. Crisp had made his collection the subject of a privately printed catalogue of which 150 copies were issued in 1908. The introduction by Bower Marsh should be read by anyone drawn to this subject.

The illustrations to the present article are furnished by the collection at the Victoria and Albert Museum, which is composed of a number of accumulations of family rings added to a collection of late XVIIIth century rings bought in 1888 from a lady whose name was not disclosed.

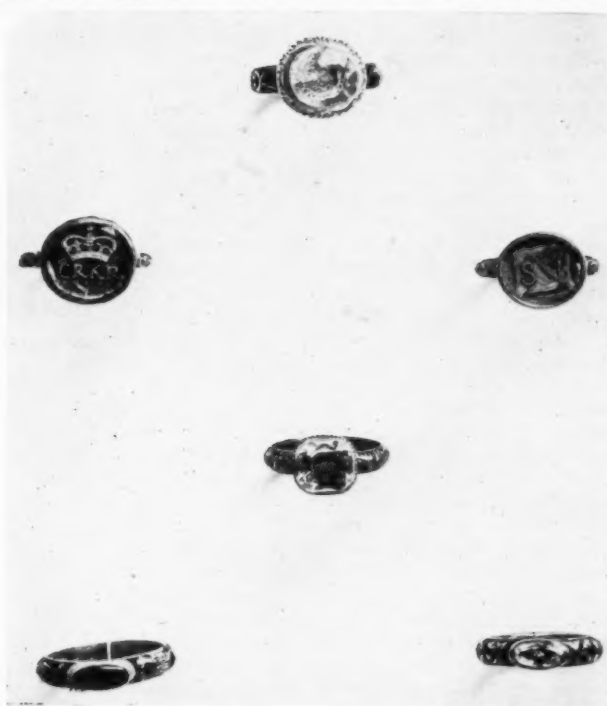


Fig. I. The vogue of 1685-1721: enameled black hoops; decorations, emblems of mortality, etc., and with deceased's initials and hair. The top left ring bears the initials of Charles II and of Catherine of Braganza

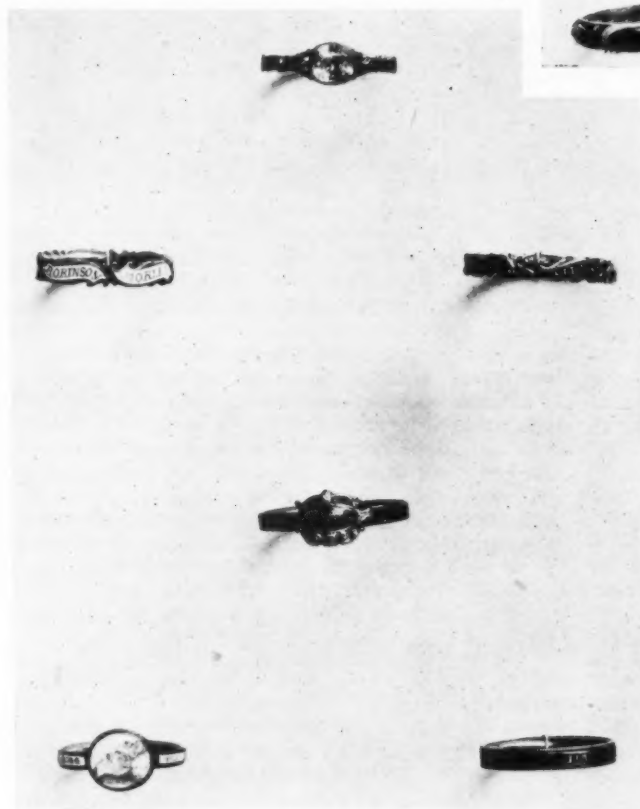


Fig. II. Left. 1746-1781—Extremely attractive rings; the inscriptions are on the outside of hoops. Note the bezel set with crystal on left at foot and the plain black on right commemorating Lord Hawke (d. 1781)

The idea of bequeathing rings to friends as tokens of esteem is very ancient and at an early date testators must have felt embarrassment at having more suitable recipients than rings. The solution, of course, was to leave injunctions for the making of extra rings. Thus in 1301 William Gifford, Bishop of Worcester, ordered that each bishop of the Province of Canterbury should have a ring whilst they lasted and if there were not enough, rings should be bought costing not less than 50s. or 40s. This was a first step towards the creation of a separate class of ring, but there is nothing in the bishop's words to indicate that the rings were to be inscribed or decorated in any distinctive way. To judge from the records which we have, the rings ordered to be distributed amongst friends by XVth and XVIth century testators seem generally to have followed current religious types. Those bequeathed in 1487 by Alderman Sir John Shaw to sixteen friends, were to be of

gold engraved with the Five Wounds of Our Lord. In the Victoria and Albert Museum is a XVth century ring of silver-gilt with a bezel formed by two skulls and a hoop engraved + IOHES GODEFRAY. Rings decorated with skulls were certainly bequeathed as personal memorials but in the XVIth and XVIIth centuries the theme of Memento Mori was a commonplace of religion, so that in default of a name and date it is unsafe to class such rings as true mourning rings. The development of a separate class becomes evident in the first half of the XVIIth century. Sir Henry Wotton bequeathed in 1637 to each Fellow of Eton "a plain Ring of gold enamelled black, allsoe the verge with the motto Amor unit omnia." Two years later Dame Margaret Verney wrote, "bestow sum 1£ apiece of toyes or blake rings for my mother, my brothers, sisters and their husbands and wives." In the next year the Countess of Sussex thanks Lady Verney in a letter for ordering "ringes with posies" to commemorate the late Countess of Devonshire. Most inscriptions on posy rings suggest love tokens but it is clear that some should be read as recording a lost friend. Thus in 1560 Dionysia Leveson left to a number of "lovinge frends hereafter written" rings of gold "lyke flate hoopes" to be engraved "See ye forget not me." This type of posy persisted into the reign of Charles II, as in 1672 Richard Smyth records that at the funeral of Alderman John Smith rings were given with the posy "Ever last" and at that of Samuel Crumblsholme, Schoolmaster of St. Paul's, ones with "Redime tempus."

It is quite clear that during the reign of Charles I mourning rings had become well established, so that Bower Marsh would seem to be wrong in connecting their evident popularity after the Restoration with the custom amongst Royalists of wearing jewellery commemorating the Royal Martyr. None the less, thanks to the heavy melting of jewellery during the Civil War, practically no mourning rings survive dated before 1660. Whereas in the time of Charles I mourning rings seem only to have been given to close friends, in the reign of his son the profusion of distribution which was ultimately to wreck this natural way of recording a friendship, can be easily traced. In 1685 when the University of Oxford attended in state the funeral of Sir Leoline Jenkins "the Doctors and nobles had rings . . . and the masters only gloves." In the same year Sir Ralph Verney wrote of the funeral of Sir Richard Piggott "we that bore up the pall had Rings, Scarfs, Hat-bands, Shammee Gloves of the best fashion delivered to us, the rest of the Gentry had Rings."

Mourning rings of the late XVIIth century are well within the range of the ordinary collector. Here we may mention that mourning rings of all periods are almost invariably of gold. In the huge Crisp Collection there were only two of silver, one for John Gay, the other for George I. The poet was notoriously unable to manage his own money and relied on his employer, the Duke of Queensberry, to dole out cash when

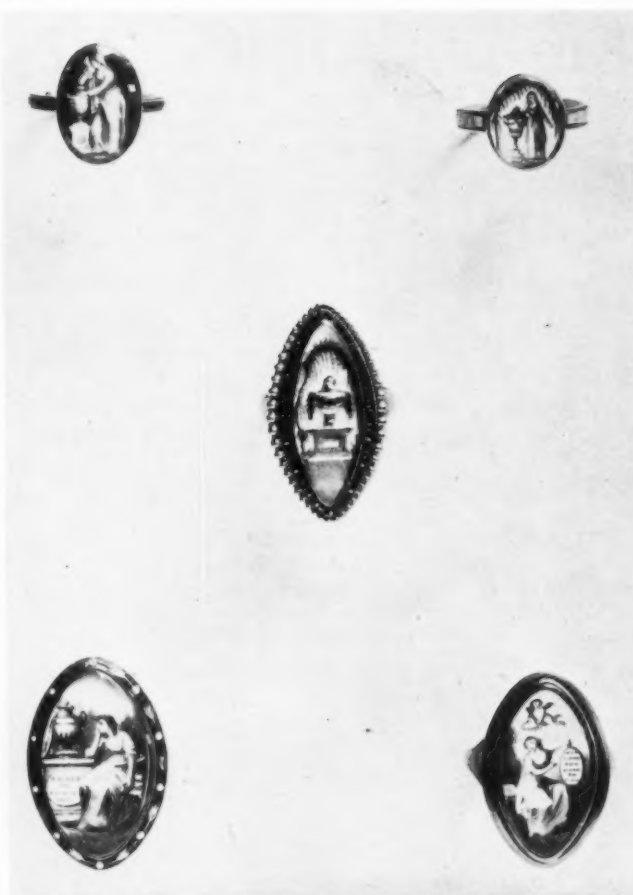


Fig. III. 1779-1786—Generally of marquise pattern, and with urns in hairwork or miniature paintings. The rings at the foot are inscribed "Sacred to Friendship" and "Not lost but gone before"

required. It may be guessed that the ring was indeed provided from Gay's own money, though the Duke paid for a very handsome monument in Westminster Abbey. It is rather surprising that when George I was laid in an unlamented grave in Hanover, anyone should have bothered to order rings. The first period of collectable rings ends about the middle of the reign of George I. The hoops are enamelled black and are decorated with emblems of mortality, skeletons, hour-glasses, etc. The bezel varies in size, sometimes a painted skull covered by a tiny oval crystal, at others much larger and showing the deceased's initials in gold thread or wire against a ground of plaited hair or coloured silk. Amongst the examples illustrated (Fig. I) is one with the initials of Charles II and Catherine of Braganza (top left).

The mid-XVIIIth century ring is extremely attractive and is a striking testimony to the skill of the goldsmiths in executing large orders against time. The name and date are now transferred to the outside of the hoop which is enamelled black for the married and white for the unmarried. The hoop is sometimes a plain band but a very fashionable pattern was composed of a number

MOURNING RINGS

of scrolls. Bezels are uncommon, but at the bottom of Fig. II is a ring with a bezel set with a crystal which covers a little rural scene executed in hair. Next to it is a plain black ring commemorating Lord Hawke (d. 1781), the admiral.

The rings of the last quarter of the century have bezels usually of the marquise pattern and the name and date are engraved at its back. In the bezel is enclosed sometimes an urn in hairwork, at others a miniature painting such as are seen in Fig. III. The urn with "Sacred to Friendship" or "Not Lost but Gone Before" is strongly reminiscent of an age which loved Young's *Night Thoughts*.

At the turn of the century the marquise bezel and miniature made way for an oval or circular one with border of pearls or jet framing hairwork. The name continued behind the bezel, only conventional inscriptions such as "In Memory of a Husband" (Fig. IV) appearing in front. Rings of these types continued to be used up to the abandonment of the custom in about 1830, though some of the latest examples show a return to the bezelless black hoop.

The rings here illustrated are typical of nine-tenths of those issued. Really individual rings form quite a small proportion. The best known is the much-coveted Nelson ring with the initials N and B beneath appropriate coronets and TRAFALGAR on the bezel, and the family motto round the hoop.

Though it is true to say that mourning rings fell into disfavour because of excessive distributions, it should be realized that this form of ostentation was of long standing. At Pepys' funeral in 1709 were distributed 129 rings and larger numbers could be quoted. The effect of lavish distributions was cumulative. Well-to-do families by the end of the XVIIIth century must have been overwhelmed by these mementoes of the friends of their ancestors. As a result countless rings were melted down. One family whose plate I have seen, used the proceeds to buy a silver urn which was inscribed with all the names off the rings. As they were practical Yorkshire folk, they bought a tea-urn! There is no longer any excuse for further melting as the supply is now no more than adequate. The present age is in a better position for appreciating the fine workmanship which is invariable, than previous generations who were blinded by over-familiarity with these rings.

The Washington National Gallery of Art do well to draw attention to the notable generosity of Mr. Kress in the publication of a volume illustrating over 200 representative selections from the 600 and more Italian and French paintings and sculptures which comprise Mr. Kress's gifts to the Gallery.

Great works of art remain a fundamental international exchange of wealth, the moving of artistic treasure from



Fig. IV. 1790-1820, with the vogue now for oval or circular rings with pearl borders or jet frames; the centre ring bears the inscription: "In memory of a Husband"

one country to another fluctuating with the changing fortunes of nations.

The Chief Curator, Mr. John Walker, refers in his introduction to Mr. Kress's discovery in his search in Italy, where Italian private collectors, with rare exceptions, were bereft of their choice specimens. In the years when Americans were undergoing their own privations, their notable acquisitions commenced to recross the Atlantic to Europe.

COLLECTORS' QUESTS

Private Collectors may come across the specimen they are seeking with the help of a small advertisement in the Collectors' Quests column. The price is 30/- for three insertions in successive issues of about four or five lines. Single insertions are 12/6 each, but three or more are advised. Particulars of the specimen required should be sent to the Advertising Manager, 34 Glebe Road, Barnes, London, S.W.13. Telephone: Prospect 2044.

SALE ROOM PRICES

THE demand for works of art continues and very high prices are being obtained; as we have advised collectors previously, you should look through your collections carefully and realise duplicates and sell some of the pieces that you have hidden away.

January 9. Silver, CHRISTIE'S: Three Queen Anne large plain casters, Pierre Platel, 1709, £350; salver, 1742, £130; pair dwarf candlesticks, 1722, £250; William III two-handled cup and cover, William Gibson, 1698, £350; coffee pot, John Gamon, 1727, £140; soup tureen and cover, Paul Lamerie, 1741, £185.

January 10. Furniture and porcelain, CHRISTIE'S: pair Chinese joss stick holders, K'ang Hsi, £194; Dresden dessert service, £105; Queen Anne walnut cabinet, £204; ormolu and cut glass table service, with cupid supports, including stands, vases, double salt cellars, etc., £325; Sheraton mahogany sideboard, £152; two Chippendale armchairs, £136; sixteen walnut chairs, with scroll arms, £304; Jacobean long oak table, £157.

January 11. Pictures and drawings, CHRISTIE'S: Hide and Seek in the Woods, Wilson Steer, £724; The Young Embroiderer, Knaus, £105; Fete Champetre, Monticelli, £157; three Birket Foster drawings—Young Anglers, £473; The Watering Place, £472; Peasant Girl at Stile, £189.

January 18. Pictures and drawings, CHRISTIE'S: Peasants with Man on Donkey, Bourdon, £165; portrait of a man in yellow dress with fur collar and black cap, 17 x 13, £3,885; A Merry Party, Jan Steen, £2,100; Flowers in Vases, Verbruggen, £178; The Crucifixion, Giorgione, £609; Portrait of Cavalier, Hals, £199; The Virgin and Child, Leonardo, £105; The Madonna and red and blue robes, Raphael, £420; The Hunters, R. B. Davis, £231; River Scene, De Momper, £147; Town on River, J. Van Goyen, £588.

January 23 and 30. Silver, CHRISTIE'S: Oval bread basket, Paul Lamerie, £150; Queen Anne Monteith, John Ruslen, 1706, £310; William and Mary plain tankard, 1691, £330; oval teatray, 1795, £235; set three candelabra, 1813 and 1876, £280; Italian gold chalice, the cup chased with flagellation, with an inscription at the foot, 1648, £1,100; four Queen Anne table candlesticks, Joseph Barbitt, 1704, £310; French silver gilt dessert service, Paris, 1772, £270; salver, with coat of arms, J. Laughlin, Dublin, 1747, £115; William and Mary tankard, 1689, £90; pair William and Mary porringers and covers, 1699, £185; Charles II silver gilt porringer and cover, 1669, £340; Queen Anne plain coffee pot, 1709, £70; Charles II plain porringer, 1676, £135; William and Mary goblet, 1689, £300; two Queen Anne tankards, 1707 and 1705, £145 and £200.

January 24. Furniture, CHRISTIE'S: Eight mahogany chairs, £94; Queen Anne walnut cabinet, £168; spinet, Jacobus White, 1661, £126; Louis XV commode, serpentine front, £183.

January 31. Furniture and porcelain, CHRISTIE'S: Pair of figures of ladies, 17 inches, Ch'ien Lung, £131; three famille rose vases and covers and pair of beakers, same period, £102; pair oviform vases and covers, very wonderful pair, Yung Cheng, £920; large octagonal vase and cover, Ch'ien Lung, £147; Milanese casket, XVIIth century, £124; suite gilt furniture, Louis XV design, carved with baskets and sprays of flowers, two gergeres, four fauteuils and two chairs, £1,029; Chippendale mahogany settee and four armchairs, £420; pair of old English lacquer tables, decorated with Chinese landscapes, £189; Japanese lacquer cabinet, with folding doors, £110.

January 16, 23 and 30 and 31. Furniture, silver, porcelain, ROBINSON & FOSTER LTD.: Six grey and silver carved Hamlet

chairs, £99; antique walnut bureau with interior fittings, £69; carved mahogany pedestal writing table, well fitted, £441; serpentine mahogany pedestal sideboard, side table, and twelve Chippendale design mahogany chairs, the three lots, £798; two elbow chairs, £55; side table, £52; 7 ft. mahogany settee, £67; mahogany dining table, 3 ft. 3 in., £65, and set of seven Chippendale style chairs, £84; pair George II candlesticks, John Priest, 1748, £43; pair tea trays, William Bateman, 1801 and '03, £155; Chippendale circular top table, £61; carved four post oak bedstead, from Montacute House, £52; set six Hepplewhite design chairs, £63; carved oak bookcase, £55.

January 3 to 29. Porcelain, furniture, pictures and musical instruments, PUTTICK & SIMPSON: Pair French ormolu vase-shaped wall lights, 25 inches in height, £36; Viennese enamel large two-handled vase, 23 inches, £34; painting of ivory, interior with female figures, signed A. Krauss, £27; Dresden group, and a child, £29; Meissen group, £34; Sèvres part dinner service, 118 pieces, £36; pair Rockingham vases, £30; Meissen group, The Wine Sellers, £20; pair Minton oval-shaped jardinières, £37; Sèvres cabaret, 34 pieces, £36; 67 maps, theatre of

the Empire of Great Britain, J. Speed, £190; ten Japanese carved ivory figures, £87; pair large Viennese vases and covers, £42; pair French campana shaped vases, £40; Dresden group of musicians, 19 inches, £45; Dresden rectangular casket, £45; French porcelain mantel clock, Hry. Mace, Paris, £39; pair Dresden pierced oval sweetmeat stands, £40; pair Coalbrookdale oval sweetmeat stands, £37; violin, Janiarius Vinaccia, 1765, £65; and one by Niccolo Gagliano, 1772, £155; violoncello, William Forster, Jr., 1813, £55.

February 7. Decorative Furniture and Porcelain, CHRISTIE'S: Pair marquetry show cabinets, £97; Louis XVI upright secretaire, £71; pair Dutch satinwood corner cupboards, £52; Chinese lacquer cabinet, £82; Dutch marquetry show cabinet, £46; old English

dinner service, £73; Sheraton mahogany sideboard, £105; Sheraton bowfront chest of drawers, £92; Sheraton winged bookcase, £121; Chippendale mahogany armchair, £73; satinwood winged cabinet, £210; satinwood winged bookcase secretaire, £210; suite Regency furniture, settee and 12 chairs, £126; suite Hepplewhite furniture, £103; Regency mahogany cabinet, £65; Empire mahogany commode, £76; Chippendale armchair, £115; suite gilt furniture, settee and four chairs, £147; two armchairs, £69; walnut settee and four chairs, £94.

February 8. Pictures and drawings, CHRISTIE'S: Drawings: Barges at Anchor, Bonington, £131; three by Copley Fielding—Stirling Castle, £121; Near Inveraran, £131; Near Lewes, Sussex, £147; View on the Rhine, Birket Foster, £273; six by J. M. W. Turner—Terry Castle, £225; Culzean Castle, £255; Splügen Pass, £441; Aske Hall, the seat of Lord Dundas: sheep resting on a rough road, a view of open park with the mansion seen in the distance, signed by the great artist, engraved by J. Scott, 1821, in Whittaker's *History of Richmondshire*, £787; Venice, £100; The Village Fair, Wheatley, £315; Hilly River Scene, and a River Scene—two by De Wint, £315 and £115. Pictures: Four, hunting scenes, Alken, £241; and another four by the same, £378; Woody Landscape, Morland, £210; four Wheatley—Morning, Noon, Evening, and Night, Wheatley, £714; and a pair, Milking, £299; and a typical pair by Wolstenholme, Jun., £189. The Repast, on panel, F. de Braekeleer, £103; The Lute, Edgar Bundy, A.R.A., 1891, £137.

The Index to Vol. XLII, July to December, 1945, can be had of the Publisher, APOLLO, Mundesley, Norwich—2s. 3d.



ASKE HALL, YORKSHIRE,
the seat of Lord Dundas before 1820: Water-colour Drawing by and signed by J. M. W. Turner, R.A., 11 x 16½ ins.
Purchased by M. Newman Ltd. at Christie's for £787 10s.
on February 8th